

ANGLIA RUSKIN UNIVERSITY

**SHAPING THE IDENTITY OF PERIPHERAL ART MUSEUMS IN
ISRAEL DURING THE NINETIES**

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requirements of Anglia Ruskin University for the degree of
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ABSTRACT

FACULTY OF EDUCATION

DOCTOR OF PHILOSOPHY

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By SORIN HELLER

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The aim of this study is to explore the process that shaped the identity of peripheral art museums in Israel during decade the 1990s. This process is examined through the eyes of the curators who artistically guided and directed two of these museums, the Janco Dada Museum in Ein Hod and the Ein Harod Museum of Art at Kibbutz Ein Harod. Both museums are non-profit organizations and this study is the first to seek to understand the identity of these two small but significant art museums located in villages in the north of Israel.

The research examines the meaning of the identity of the museums by drawing upon theories of museology, centre and periphery, personal and group identity and organization identity. This research is based on knowledge that is personal, unique and subjective. It is conducted using an inductive approach towards gathering, analysing and interpreting data.

The research utilizes a case study approach in order to provide an explanation for the cultural organization of the museum and for the attitude of the curators. This is documentary research that is based on only one source, the museum's archives which are examined according to multi- method procedures for gathering data.

The evidence showed that in both cases the process of constructing the identity of the art museums links the personal views as well as the professional aims of the curators and their activities. These activities link the identity of the art museum to the natural setting. In addition, these activities, in both cases, link the identity of the museum to the relationship of the centre and periphery. In addition, both curators wished to differentiate their museum from the centre. In the research process new links were created between diverse scientific disciplines such as museology and social science and theories derived from different fields such as art history, sociology, and centre and periphery studies. These links, contribute new insights into our understanding of museology.

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Prologue

My decision to analyze the identity of an art museum in this research is based on my personal experience. As a freelance curator, I was associated during the Nineties with the Israeli art scene. During this period, I curated twenty exhibitions at the Janco Dada Museum and three at the Ein Harod Museum of Art.

Due to my extensive experience with these museums, I am able to view their activities and exhibitions as both an insider as well as an external observer. This dual perspective enables me to look at these museums from a broad point of view. Through this research, I have been able to explain particular phenomena in relation to these museums but also something of myself as a curator and person.

Chapter One: Introduction

1.1 Statement of Issue

The aim of this study is to explore the process that shaped the identity of peripheral art museums in Israel during the 1990s. This process is examined through the eyes of the curators who artistically guided and directed two of these museums, the Janco Dada Museum in Ein Hod and the Ein Harod Museum of Art at Kibbutz Ein Harod. Both museums are non-profit organizations and located in small villages in Israel. This research is conducted within a specific context - the Israeli art scene during the last decade of the twenty century and the specific role of small museums of art in the northern part of Israel.

To the best of my knowledge, the question of art museum identity has never been the subject of museological research. In general, the literature indicates that most museological studies concerned with identity focus on the sociological impact of museums of art on the community, their role as an education institution or on the art displayed by the museum through the lens of art history.

New approaches in museology, such as those advocated by Krzys Acord (2007), discuss the activities of the curator in relation to the subject matter of the museum, the art objects and the public, but do not relate to the identity of the museum.

Soontkweitz, E.C. and Soontkweitz – Shoshana, M. in their essay refer to the identity of local museums in Upper Silesia and claim that the local museums in this area are "*... also temples of art that provide a cultural background for members of the local communities. Thus, by creating a social identity... local museums can justify their existence*" (<http://Bezalel.secured.co.il/zope/home/he/1143538156/1143569119>).

Although the essay establishes a link between the museum's identity and the setting, nevertheless, it does not refer to the role of the curator as the person responsible for shaping the identity of a local museum within a specific setting.

Concerning Israel specifically, there are at best reports about the activities of the country's art museums (Inbar, & Schiller 1995; Kashtan ed.1998; Katz 1999; Carmeli and Shavit 2000). Other studies conducted in this field in Israel have focused on

Israeli museums as a means of expressing national identity issues (Inbar, & Schiller 1995; Kashtan ed.1998; Azoulay 1999). Rodin (1998) reported on settlement museums and museums located at Israel's kibbutzim¹ in Israel while Bar-Or (2000)² examined the foundations of the "Ein Harod Museum of Art. In her doctoral dissertation (2007), *"Our Life requires art", Art Museums in the Kibbutz 1930-1960*, Bar-Or examined the role of museums of art in the kibbutz movement. She focused on two case studies, the Ein Harod Museum of Art and the Israel Winfred Museum at Kibbutz Hazorea in which she points out the importance of the artistic activities at these kibbutzim.

Although we find in the literature an increasing interest, both in Israel and abroad, in researching cultural identity relative to the centre/margin relationship (see Azoulay (1999), Hechter (2003), Yogeve 2004 and Helibronner O., and Levin M. (eds.) (2007), no attempt has been made on the PhD level to explain the identity of peripheral art museums in Israel in terms of organizational identity theories.

Glynn (2000) who examined a strike by musicians at the Atlanta Symphony Orchestra in 1996 refers to the identity of a cultural institution in terms of organization identity theory. This approach helped me to understand that I can also refer to the identity of a museum as a cultural institution in terms of organizational identity.

This doctoral dissertation is the first study, I believe, about how peripheral museums of art in Israel created their identity. This issue is researched in terms of museology, art history and organizational identity. This research's unique contribution derives

¹The kibbutz (~im pl.) is the best known of Israel's three types of co-operative farming settlements. Its members live in a single community and share the work. The word kibbutz is the Hebrew name for such a community. The kibbutz was originally conceived as a small collective farming settlement in which members based their social and cultural lives on the collective ownership of property and wealth. Guided by the Marxist dictum "From each according to his abilities, to each according to his needs," kibbutz members received food, shelter, clothing, education, health care, and a small stipend for their work. The first kibbutz, Degania, was established in the Galilee in 1909. Since then, the kibbutz movement has grown to over 270 settlements located in every region in Israel, ranging in size from less than 50 to over 2000 members. The kibbutz developed out of an egalitarian ideology rooted in Socialist-Zionism as well as the pragmatism of group living during the early colonization of Palestine by Eastern European Jews (Near, 1992).

² Bar-Or, G. (2000) *He who thirsts for essence will find meaning: The Vision of Ein Harod and the founding of the Mishkan LeOmanut*, Thesis for M.A degree, The Institute of History of Sciences and Ideas, Tel Aviv University [Hebrew].

from its examination of the ways by which the identity of a museum as an organisation can be explained not only by the referring to the subject matter of the museum, art history, but within the context of the post-modernist cultural theories of centre and periphery relationship.

1.2 Aim of Research

The aim of this study was to research how the identity of peripheral art museums was constructed in Israel during the Nineties. With the increased interest in museums as public spaces, and the role of the curator (Azoulay 1999), the study aims to explain the process of shaping a museum's identity through the curator's activities. As such, the study focuses on the human aspect within an institution.

It draws upon original source material, examining it in the light of such disciplines as museology, art appreciation, evaluation and criticism. The process of constructing the identity of the art museum is situated within the relationship between the museum and the Israeli art scene. In addition, we examine the activities of the curators in terms of organization identity theory and the process of identification, distinctness and similarities within group categorization. This enables us to present a means for understanding the processes involved in the identity of art museums.

1.3 Paradigm

The discourse on the identity of peripheral art museums in Israel is essentially cultural and political within a research framework that is both Ethnographic and Phenomenological. As such, my research is not Ethnographic per se, as pure Ethnographic, research has very specific characteristics, but that some characteristics of the Ethnographic approach could be applied to my research. As such, the study deals with my visions, beliefs and conceptions as a researcher of the visions, beliefs and conceptions of the curators and art critics that I encountered in my research.

This research, which is based on unique personal knowledge, adopts an anti-positivist view. The research is concerned primarily with understanding processes, rather than outcomes. Concerned with investigating the meaning of the identity of the museums in terms of their artistic and social activities (Merriam 1988), the research is based on

an inductive approach towards gathering, analysing and interpreting data (Creswell 1994, 145). The data, essentially documentary in nature, derives from the museum's archives. The case study research approach that I chose as my strategy provides an explanation for the cultural organization of the museum and for the attitude of the curators (Wolcott 1999:113).

The research focuses on two public museums the Janco Dada Museum in Ein Hod, and the Ein Harod Museum, at Kibbutz Ein Harod. Both are located in relatively small communities (villages) and reflect a direct relationship between the museum and the community.

1.4 Research Question

My research question is:

How can the identity of peripheral art museums in Israel during the Nineties be explained through the curator of the museum's activities?

From this research question, several sub-questions emerged:

- *In regard to the peripheral museums which are discussed here, what was the curator's agenda?*
- *What activities did the curators engage in to achieve this agenda?*

1.5 The Meaning of Identity in this Study

In order to describe the process of how the identity of peripheral art museums in Israel were shaped during the Nineties an explanation of the both the context and of the terminology is needed.

"Identity" and "museums" are seemingly terms that do not have much to do with one another. Yet a closer look reveals a strong connection between the two. A museum, by its very role as a collector and exhibitor, is a policymaking institution, which takes

a stand on several issues, not the least of which are issues of identity (Gonen 1991:35). Regarding the institutional aspect of the museum, we can refer to its identity by following Albert's (1998) suggestion that if one considers that the core question of identity is "Who am I?" and in the case of an organization, "What kind of firm is this?" (Albert 1998:3), we can similarly ask, "What kind of museum is this?" In asking this question, we are led to the identity of the person responsible for formulating this identity, the curator.

1.6 The Research Period: the Nineties

This research into the identity of peripheral art museums in Israel during the Nineties focuses on this decade since major changes emerged at this time in the relationship between the centre and periphery (Ben Porat and Vicxlfish [2007]). This change can be described as the decentralization of the centre into sub-centres (Ben Porat and Vicxlfish 2007:205).

According to Director (1998), in the Nineties, the sense of isolation among Israeli artists diminished and the connection with international art centres became stronger than before. Balas (2000) mentions several trends during the Nineties such as the inauguration of alternative public spaces and commercial galleries outside Tel Aviv. Azoulay (1999) claims that from the middle of the Eighties, the status of the two central museums in Israel, the Tel Aviv Museum and the Israel Museum in Jerusalem weakened due to the relative decentralization in the art field. A large number of what Azoulay calls peripheral museums was founded especially in metropolitan Tel Aviv (Azoulay 1999:176-177).

The Nineties are important and worthy of study because we see that during this period Israeli art assimilated the postmodern discourse in the form of preoccupation with politics of identity (Rabina 2008). Many of the trends and developments that characterize Israeli art scene today emerged at this time. Within the awareness of this trend of the preoccupation with politics of identity, the two museums in this study, hesitatingly, but with respect for the past and very much aware of current trends, forged their way towards constructing their own identity.

1.7 Brief outline of the thesis structure

The first chapter is an introduction to the issue and delineates the aim of the research. In this chapter, we discuss the importance of the study, defining the boundaries of the research period, the Nineties of the last century. Within the description of the issue to be researched the research question and paradigm are introduced.

The second chapter locates the research subject within the specific context of the Israeli art scene with reference to Israeli museums, art museums, the Israeli art scene, and the role of curators.

The third chapter discusses the theories that I use in this study as well the way I use them as metaphorical lenses. These theories combine different fields of science such as museology, art history, and personal and organizational identity theories as well centre and peripheral theories.

The fourth chapter discuss the research design and the boundaries of our research. The discussion refers to the research design as constructivist one. This discussion also includes the methodological considerations for adopting a qualitative paradigm and a case study approach.

The fifth chapter discuss the research methods. The chapter explains the considerations that arose in selecting the specific cases discussed here as well as the nature and the origin of the data. I use documentary data, data collected from specific sources, the museum archives. Multi-methods for gathering data are used in order to ensure the internal validity of the findings. This chapter also discusses the researcher's attitude in this study to issues of validity, reliability and ethics.

The sixth chapter describes the research process referring separately to the two case studies that this thesis presents. The description includes a discussion of data management, data analysis and interpretation. Each individual case is viewed within its background and context. Then the categories that emerge from the analysis are interpreted by means of the theoretical lens. The chapter ends with a construction of the story of each museum's identity.

The seventh chapter compares the two cases drew through the theoretical lens.

Chapter eight presents the summary and conclusion. The outcomes of the discussion in chapter seven are the factual and conceptual findings. These findings are verified by internal validity, triangulation and detailed description of the background and context of the phenomenon. These findings lead us to a discussion of this thesis in terms of its contribution to knowledge. The study ends with a short description of my journey as a researcher.

Chapter Two: Background and Context

Introduction

This study is a historical research and this chapter discusses the context of the research; the specific reasons for adopting this approach are discussed in Chapter Four, dealing with the research design. As Merriam (1988:1) and Creswell (2003) point out, the importance of describing the context in naturalistic inquiry is crucial. Tuchman (2000) and Scott (2006), referring to the strategies of inquiry in historical research, state that the importance of describing "the historical context" of the process is so great, that without the knowledge of this context, even quantitative patterns are meaningless (Tuchman 2000:312).

Albert (1998) suggested that if one considers identity to be the primary or central focus in research, as is the case with my research, the next stage is not measurement, but rather a discussion of why identity is relevant or important within a particular context (in Whetten and Godfrey 1998:3). As Whetten claims, our concept of identity, either of a person or of an organization, can be explained only through the understanding of the specific context, and the relationship of the person or of an organization within this context. Even the research question, according to Andrews, derives from the context (Andrews 2003:5).

This chapter presents only a few of the contextual issues of identity in Israeli society that is relevant to the research matters discussed in this thesis. An extensive presentation of these identity issues in relation to the Israeli art world is beyond the boundaries of this study. However, in order to provide some sort of framework, I map the Israeli art system during the Eighties and Nineties, citing such writers as Greenfeld (1982, 1988), Trachtenberg (1990, 2002), Chinski (1993), Azoulay (1993, 1999, 2001), Yogev (2004), Manor (2005) and Tenenbaum (2008).

The context of my research is aspects of Israeli identity as seen within a framework composed of the types and characteristics of museums in Israel

resulting from a general debate over Israel identity. The description of Israeli museums is conducted through the "lens" of museology in Israel in the 20th century and the debate over such issues as the role of the curator of an art museum in Israel, the history of art museums in Israel, museums of art as organizations, and the subject matter of the museum - the art collected and displayed. These topics have to be explained not as isolated museological issues, but in relation to the empirical field, what Danto (1964) and Dickie (1975) call "the art world" and Azoulay (1999: 9) calls the "art field".

In this chapter, I shall describe the major components of the Israeli art field and matters that I regard as particularly relevant to this study, such as, for example, a selection of issues on art discourse in Israel during the Nineties.

One of the issues that emerged from the description of the art field in Israel is the history of Israeli art and its attempt to define Israeli art by a bi-polar model, universal versus local.

Following is the description of the peripheral museums of art as part of the socio-cultural system, and the art field discourse on the identity of Israeli art.

2.1 A brief history of Israeli identity

According to the Oxford Dictionary, "nationalism" is a term that describes the process whereby a group of people select traits that define a particular type of societal group or "imagined community" - called a "nation". The definition of a "nation" is subjective. A nation is whatever its members say it is, based on whatever set of descriptive traits they choose. Taken as a whole, these descriptive traits are referred to as "national identity". Ignatieff (1993) provides a useful generalization of what he sees as the two basic ways used to select the characteristics that define a particular nation. "Civic" nationalism is the term he chooses to describe the process whereby the definition of a nation is based on patriotic attachment to a shared set of political practices and values. "Ethnic" nationalism, on the other hand, is the process of defining a nation based on inherited ethnic characteristics that may or may not include language, religion and certain customs or traditions (Ignatieff 1993:6). Because a nation may be defined in various ways, depending on the set of characteristics chosen, it is misleading to say that a "nation" as such pre-exists naturally or independently of

that process of subjective selection. In Gellner's words, nationalism *"is not the awakening of nations to self-consciousness: it invents nations where they do not exist"* (Gellner 1964:169).

As a somewhat artificial construct, then, nations can be defined and re-defined, depending on the set of characteristics chosen to define "national identity". The borders defining a nation can shift and even overlap, particularly when different groups are defining, simultaneously, the same nation. In some instances, a nation state may be founded both on "civic" nationalism and on "ethnic" nationalism.

In the Israeli context, the search for identity is rooted in the First Aliya, the first significant wave of immigration at the end of the 19th century to what was then referred to as Palestine. Subsequent waves of immigration, which returned substantial portions of the Jewish people to their ancient homeland from which they had been exiled, led to the establishment of the state of Israel in 1948.

The process of building Israeli identity was always very dynamic due to these waves of immigration. On the one hand, there was, and is, a general Jewish identity; on the other hand, there is a specific Israeli persona. Along with a Jewish-Israeli population, there are many ethnic–communal groups each seeking its own identity and for ways to express it. Another major line dividing the Israeli population is the ethno – religious line that separates Jews from Arabs (Ohana and Wistrich 1996:30; Gonen 1991:35). The tension between the Jews and Arabs in Israel led to the concept that museums were a means to develop and express the national identity. The country's museums could reveal the bond between newly returned people and Israel (Gonen 1991:5).

In the 1950s, the concept of the "melting pot" shaped Israeli identity (Ohana and Wistrich 1996:27). One of the outcomes of this ideology was the creation of Israeli myths that portrayed the Jews who had been born in Israel as superior to the immigrants and to the local Arabs (Zalmona and Mannor-Freidman 1998).

The war of 1967 was an ideological and political turning point in the melting pot ideology since Israeli victory and the subsequent territorial expansion aroused "*questions pertaining to borders of Israel and the borders of Israel identity*" (Ohana and Wistrich 1996:30). With Israeli domination over lands that had previously been under Arab control, Israel became a regional power. The country's concepts of identity underwent a transition from the melting pot concept towards a model of mosaic identities.

Other factors were shaping Israeli concepts of identity. In the 1970s, some of the basic concepts which had been central to Israeli identity specifically and Zionist identity in general began to shift. For example, the ethos of the kibbutz movement shifted from socialistic principles of co-operation and equality towards privatization (Rodin 1996: 254-249).

Throughout the 1980s, western influences became leading that is more powerful, in the 1990s to a stormy public debate concerning the nature of the Israeli identity. The "melting pot" concept gave way to multi-ethnic identities while the Diaspora, which Zionist ideology rejected, was no longer regarded as threatening to the Israeli identity, but part of its legitimate history (Ohana and Wistrich 1996:31).

All these identity questions, debates, and shifting ideas about identity were played out in the country's artworks and in the museums.

2.2 A brief history of Israeli museums

To understand the context of peripheral museums, a brief presentation about museums in Israel is needed. Rosovsky had noticed the Israeli preoccupation with museums (1989: 6): "*there is a passion for Museums in Israel, a passion for preserving and interpreting the past, understanding in this old-new land*". According to Inbar and Schiller (1995), in 1994 there were 180 museums in Israel devoted to a wide variety of topics: art, archaeology, history of the Jewish people, settlement, Holocaust etc.

The first steps in developing a museum in Israel can be traced to the archaeological collections of local monasteries in the middle of the nineteenth-century (Inbar and Schiller 1995:19). The first Jewish museum in the Land of Israel (the land which

according to the Bible was promised to the Jewish people) Israel was founded as a private initiative by the artist Boris Schatz³ in 1906 as part of the Bezalel School of Art and Crafts (now, the Bezalel Academy of Art and Design) in Jerusalem. The Bezalel collection of the museum in fact fulfilled the didactic purpose of the school. The collection, later called "Beit Ha'Nechuth" (Treasury House) included Jewish art, academic art, Land of Israel archaeology and samples of flora and fauna in the land of Israel. The Israel National Museum emerged from this collection in 1965.

Public initiatives led in the 1930s to the establishment of the Tel Aviv Museum of Art (1930) and the Palestine Archaeological Museum in Jerusalem (1938) which later became the Rockefeller Museum. In 1937, an art centre was established at Kibbutz Ein Harod in the Jezreel Valley at the private initiative of the socially committed artist, Chaim Atar⁴. The collection which included paintings by Jewish artists in Israel and abroad as well as Jewish art (Judaica) became the basis for the Museum of Art Ein Harod which was built in 1948, the same year that the state of Israel was established (Bar-Or 2000).

There were other private initiatives by socially committed artists. Marcel Janco, for example, established in 1953 the artists' village Ein Hod on the slopes of Mount Carmel. In 1983, one year before his death, Janco inaugurated at Ein Hod the Janco-Dada Museum dedicated to his work (Zommer 1990:48).

Until the end of the Sixties, Israeli museums were based on the classical model of European museums that "*claim the heritage of classical tradition for contemporary society and equate that tradition with the very notion of civilization itself*" (Karp and Lavine 1991:3). The nucleus of this approach was the collection, preservation and

³ Boris Schatz (1866-1932) born in Lithuania, to orthodox Jewish family. He attended the yeshiva in Vilnius and Warsaw. He studied art in Vilnius. There he broke from his religious upbringing and education to pursue his interest in art. Between 1889 -1895, he studied art in Paris under the Jewish - Russian sculptor Antokolsky and at the conservative Cormon Academy. Schatz, who arrived at Sophia, Bulgaria in 1895, was one of founders of the Art Academy and a National Museum. Becoming a Zionist ardent after meeting Theodor (Binyamin Ze'ev) Herzl (1903) he dedicated to the idea of founding a Jewish culture centre in Eretz Israel evoking the spirit of the new Jewish nationalism. At the **Zionist Congress** of 1905, he proposed the idea of an art school in the Yishuv (Jewish population of Palestine) , and in 1906 he moved to **Eretz Yisrael** and founded the **Bezalel School of Art in Jerusalem**.

⁴ The story of the museums art of Ein Harod and his founder, the artist Chaim Atar will be revealed later (2.8).

displaying of objects regarded as high culture.

In the Seventies and Eighties, a new approach emerged with the foundation of museums of smaller scale [such as The Herzliya Museum of Art (1975), The Israeli Art Museum Ramat Gan (1987)]. Unable to acquire, preserve and display collections or objects of high culture, these museums emphasised the didactic role of the museum dedicated to education on art issues such as art history, contemporary art, oeuvres of local artists (Shalev 1995:15).

Since 1990, 21 new museums and public galleries have been opened. Sixty percent of these initiatives are related in some way or other to recent history of the Land of Israel (Rodin 1998). The Land of Israel issue is related to the occupation and settlement of the areas captured during 1967 from Jordan. It is a major ideological divide in the country and hence a defining issue that impinges upon the whole question of Israeli identity.

Along with this emergence of so many new museums, we also see in the Nineties a large number of graduates from art schools and increased artistic activity along with substantial growth of alternative exhibition halls alongside traditional institutions (Balas 2000).

2.3 The Profile of Israeli Museums

The International Council of Museums defined a museum (1984) as a: *"a non- profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of man and his environment"*.

The Canadian Museums Association defines a museum as:

"A non-profit, permanent establishment, exempt from federal and provincial income taxes, open to the public at regular hours, and administered in the public interest, for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of

educational and cultural value, including artistic, scientific (whether animate or inanimate), historical and technological material" (Osborne and Gaebler 1992:44).

In Israel, the Knesset (i.e. the Israeli Parliament) mentions a definition of a museum in the "Museum Act" on June 1983: "Museums - A non-profit institution which keeps objects of cultural value, and permanently presents its collection or part of it to the public, for education, study or pleasure". Rodin (1996) claims that this definition is extremely general and omits professional care of collections. I also omit the documentary achieves as an integral component of the museum (Rodin 1996:100).

The Diffusion of Museums in Israel

Israel can be described, as Rosovsky (1989:6) noted, as a country passionately engaged in revealing and understanding its past. This may be one of the reasons for the large number of museums in Israel. In 1994, there were in Israel about 167 Museums, 30 dedicated to art. The majority of the art museums in Israel are located in the centre and in the north of the country.

Status

Until recently, the status of museums in Israel was not regularised and the ways in which they worked were not defined. With the rise in the number of museums in the country, the need to regularise matters arose along with the necessity of creating a system for supervising and training those who would be responsible for continuity and development with the knowledge and capability to operate in accordance with standard management practises (Inbar 1991:33).

According to Carmeli and Shavit (2000:130-131) there are 71 fully accredited museums and another 19 art museums undergoing accreditation. (See below, Legislation) The majority of the museums are located in the north and the centre of the country: Haifa and the north of the country (32 , among them 8 art museums) , Tel Aviv and the Centre of the country (20, among them 7 art museums), Jerusalem (13 , among them 3 art museums) , Beer Sheba (6 , among them 1 art museums) (Fig 2.).

Legislation

In 1975, the then-Minister of Education and Culture, Mr. Asher Yadlin, appointed a special commission, known as the Abramov Commission, after its chairperson, Dr. S.Z. Abramov. The commission researched the status of museums in Israel and submitted its conclusions, which led to the passage of the "Museum Act" on June 1983 by the Knesset (i.e. the Israeli parliament). This piece of legislation defines the role and function of museums in Israel as well as their administration. The new law was enacted in 1984 and posited Regulations for Functioning Museums. Seeking to achieve a high degree of professionalism, the act draws a line between *accredited* and *non-accredited* museums. Accordingly, the Minister of Education and Culture is responsible for regulating *Accredited Museums* which are monitored by the Israel Museum Council and whose members are nominated by the Minister of Education and Culture.⁵

The Regulations define the accreditation *criteria* for museums such as their subject matter, the level of their professional staff and management, their systems for safekeeping and protecting collections and exhibitions of cultural values⁶. Up to 1995, only 34 out of 180 museums in Israel had acquired official recognition (Inbar 1991: 33; Inbar and Schiller 1995:25).

On December 1984, the Israeli Museum Council was established. It is part of the International Committee of Museums (ICOM), acts as an advisory body, and maintains close contact with the Museum Department at the Ministry of Education and Culture. It has played a central role in advancing professional standards in Israel's museum. In 1988, ICOM established the Centre of Cultural Information and Research. This centre annually publishes a detailed statistical survey of museums and contributes to enhancing a competitive but positive atmosphere among museum personnel, most of who are members of the Israeli branch of ICOM International (Inbar and Schiller 1995:86; Rodin 1996:92).

⁵ Israel's Museum Law (1983), Unofficial translation by Museums Association of Israel and ICOM

⁶See Appendix 1 for the specific criteria.

Financial considerations

The criteria for accredited museums, which are defined by Israel's Museum Law (1983), are applied in public funding of the Israeli museums. Only four museums are under the direct (partial) financial responsibility of the State: the Israel Museum, Yad Vashem, Beth Hatefutsoth and the National Museum of Science, Planning and Technology. The rest of the public museums in Israel receive state subsidies for specific projects or enjoy only partial state support for their operating budgets. Most of the budgets for these museums come from municipal sources or local councils. Private foundations or other similar bodies also contribute to the support of several museums. The fact that museums depend on monies from the local authorities, without any binding legal commitment, is problematic and creates great difficulties for many museums (Inbar 1995:316; Rodin 1996:93-94).

2.4 The Small Communities Museums

According to Inbar and Schiller, *in recent years "the museums in Israel have flourished. Over the past decade, dozens of new museums have been opened, and others are in various stages of planning and development. The kibbutzim have been particularly active in the field, and recently... the moshavim have opened museums of their history"* (Inbar and Schiller 1995: 315).

According to Bar-Or (2007) an interesting phenomenon in the culture-building that went on in pre-State Israel was the establishment of art museums at the periphery – in kibbutzim. In the period between the 1930s and the late 1960s, more than fifty museums were established at kibbutzim. The museums were dedicated to a wide variety of subjects: nature, archaeology, Holocaust research, and art. The first kibbutz museum, "Gordon House" was established at Degania Aleph (1935). The museum collected objects from nature, agriculture, and included a memorial corner for the figure of A.D. Gordon, an intellectual thinker who had developed a spiritual view of working the land and had served as a role model for pioneers in the first decades of the twentieth century. One of the first three art museums in the country was founded in 1938 in Ein Harod, a kibbutz in the Jezreel Valley.

Bar-Or points out that it is a difficult task to locate an art museum. *"An art museum is an outsider, in the sense that unlike the museums of nature and archaeology, it is not an 'organic' phenomenon stemming from the ideology of the time and the practice of Zionism. Art museums generally do not have an anchor in local artistic creation, and their collections are supposed to include international art that is accumulated over the years. An art collection is generally concentrated in an urban centre, in a metropolis, and the ambition to build an art museum is characteristic of countries that possess status and power"* (Bar-Or 2007:31).

Bar-Or argues that establishment of art museums at the kibbutzim was not a straightforward or simple matter. To found a museum requires consideration of such conditions as population size, a concentration of capital, and the social elite's need for demarcation and differentiation.

Bar-Or claims that despite the population in the kibbutzim numbering only a few thousand dispersed in settlements throughout the country – compared to the concentration of the population in the urban centres -- the kibbutzim members dedicated scarce funds to establishing these cultural institutions. Indeed, these institutions were built even before the settlement in which they were located was fully established physically. Bar-Or explains this phenomena by arguing that the kibbutz members were in some way replicating a cultural model that they had grown up with in their countries of origin.

Bar-Or (2007:32) notes that while it may seem that kibbutzim are alike, in fact there were four kibbutz movements, different from one another in their conceptions about the relationship of the individual and society. Each developed a distinct social vision of its own.

The first of these movements was Hakibbutz Hameuchad, in whose framework the veteran art museum at Ein Harod was founded in the 1930s. In the 1950s, another art museum was established at the movement's Kibbutz Ashdot Yaacov. Both these museums were founded on the initiatives of local members who came from towns in Eastern Europe, where museums and concert halls were very rare. The members were from financially strapped families of artisans and small merchants, some of whom had turned to Zionism following a trauma of pogroms (conducted against the Jews by the

Ukrainians led by Petlyura in 1919) and a sense of hopelessness that life in Eastern Europe held no future for the Jews.

The second movement was Hakibbutz Haartzi Hashomer Hatzair. Two museums, in the 1950s and 1960s, were established at movement-related kibbutzim based on donations of private collections from abroad. It is important to note that this movement was in essence an elitist movement that championed ideological collectivism, while the Kibbutz Hameuchad movement mentioned above had a mass movement orientation and opposed mixing party politics and kibbutz life.

The two kibbutzim of the Hashomer Hatzair movement to which the collections were donated were Kibbutz Hazorea and Kibbutz Nir David. The founders of Kibbutz Hazorea, for example, came from well-to-do families in Germany, had been members of the socialist Jewish youth movement, the Werkleute, and migrated to Israel following the rise of Nazism. By the nature of things, they had connections with the elite of German Jewry, one of whom, Wilfred Israel from Berlin, left a will bequeathing to his friends in the kibbutz a collection of Far Eastern and Egyptian art as well as a sum of money to establish a museum. At Nir David, the core of the museum was a collection of Middle-Eastern archaeological artefacts, the gift of Daniel Lifschitz, a member of the movement in Zurich who had lived in the kibbutz for a brief period in his youth. He donated his entire collection to the kibbutz in the late 1950s.

These four art museums are still active today, as is another art museum that was established in the 1980s at Kibbutz Bar'am. The museums as well as the founding of non-commercial art galleries, which exhibit contemporary art, constitute a significant component in Israel's overall artistic activity, far beyond the relative proportion of the kibbutz population in Israel.

According to Bar-Or, the aim of the art museums in the kibbutz was the establishment of a physical location (place) that would encourage the display of "high" art. Bar-Or explains that this is about drawing a physical line between the space for displaying popular art and the space for displaying "high" art. These two kinds of art were both directed towards the same target population, the kibbutz members. The organizational

systems that gave the significance to this classification, that define status according to "high" and "popular", are the kibbutz members themselves (Bar-Or 2007:31).

Bar-Or argues that the reasons for the questioning the display of "high" art in the kibbutz derives from the fact that the kibbutz did not provide an organizational basis for each artistic discipline. Bar-Or also mentions that in the kibbutz society there is no evident social distance between the artists and the public. Displaying "high art" in a kibbutz also raises questions about the freedom of action of the director (curator) of the museum, what Bar-Or calls the mandate of the director (ibid).

2.5 The Characteristics of Israeli Museums: Identity Types

The museums of Israel, established over the years by national, communal and private initiatives, exemplify the role of museums in defining and creating national identity (Gonen 1991:35). The definition of "Israeli identity" is complex and diverse and each museum chooses and displays its own version of Israeli identity. This research deals with the problem of this pluralism as reflected by local art museums.

In the following paragraphs, I refer to links between different types of museums and the history of Israel.

Type 1: The bond to the land: archaeology, nature and settlement museums

During its long exile, the Jewish people could not develop the primary element of national identity, a strong territoriality. With the rise of the Zionism, during the Eighties of the 19century another group immigrated to Land of Israel. They were determined to establish agricultural settlements and to work the land. This return was traumatic since the country was not empty of population, but inhabited by Arabs. Two groups of people were now claiming the country (Gonen 1995:37). The returning Jews began to search for roots in the land that would confirm the antiquity and validity of their claim. They found such roots in a renewed attachment to archaeological remains of the past, evidence of Jewish identity in the Land of Israel. The term "Land of Israel" (Eretz Israel in Hebrew) has many political connotations today but according to the main body of Zionism, it was essentially a term loosely used to define the area God had given to the people of Israel. As agricultural and

construction activities progressed, new aspects of the country were explored: geography, geology, fauna and flora. This phenomenon gave birth to many archaeology and nature museums established in large and small settlements around the country (Inbar and Schiller 1995:22).

Archaeology was the main catalyst for establishing the link between modern Israel and its historical roots. During the first decade of the 20th century, it became a very popular national pastime. During the Fifties, the Israel Department of Archaeology and Museums founded in Jerusalem the Museum of Archaeology. Its role was to store and conserve archaeological findings. From these collections, the archaeology wing in the Israel Museum emerged. This wing is now called the Samuel Bronfman Biblical and Archaeological Museum (Rosovsky 1989:26).

Other archaeological collections originating from the private initiatives of so-called "fanatic devotees" became local peripheral museums all over Israel. Among them are: the Haifa Museum, Haifa; the Wilfrid Museum, Kibbutz Hazorea; the Eretz Israel Museum, Tel Aviv; the Museum of the Negev, Be'er Sheva (Inbar and Schiller 1995:20). It should be noted that in most of these museums the archaeology collection is only one aspect of the collections and display.⁷

Another aspect of the search for ties with the land is expressed by activities relating to the study of nature. Although nature museums have not enjoyed the same popularity as archaeological museums, they have nevertheless played their role in the "Yediat Ha'aret" ("knowledge of the land") movement, unofficial and popular groups of people interested in all aspects of their new homeland (Gonen 1995:37). Only a handful of museums like Beit Ussishkin Nature and History Museum at Kibbutz Dan, are devoted exclusively to this subject, some having become important centres of research on various aspect of nature (Carmeli and Shavit 2000:10-11). Many local museums, especially in kibbutzim, devote part of their display to natural phenomena, local geology, flora and fauna (Gonen 1995:37).

⁷ According to Carmeli and Shavit (2000:10-11) museums such as Sha'ar Hagolan and Ekron specialize only on archaeology collection. Other like Ashdod museum, Wilfrid Museum, Kibbutz Hazorea and Reuben and Edith Hecht Museum, University of Haifa, Haifa combine the collection of archaeology with ethnography, art and history.

The settlement museums expressed another aspect of the Israeli identity in the context of the bond between man and land. The settlement museums' salient identity as historical institutions is often combined with the site where the museum is located, mainly in small towns and in agricultural settlements and kibbutzim. The settlement museums represent a unique category both by the variety of their subject matter and the way they function. About half the settlement museums employ the term *museum* as a constituent of their official name, but this does not necessarily reflect orthodox museum practices. Others may either present a loose attitude to the classical museum or emphasise a local and /or specific orientation while employing only a few museum functions. Altogether ten settlement museums refer to the history of modern Israel: the organizational steps towards the declaration of state; the illegal (clandestine) *aliyah*, and the War of Independence (Rodin 99:134).

Type 2: Commemorative museums: Beth Hatefutsoth, Yad Vashem and Yad Lebanim

Beth Hatefutsoth

Beth Hatefutsoth, the Nahum Goldmann Museum of the Jewish Diaspora, exists to convey the story of the Jewish people from the time of their expulsion from the Land of Israel 2,500 years ago to the present.⁸ Through exhibitions, education and cultural endeavours, it relates the unique story of the continuity of the Jewish people. Visitors are from different strata of the Israeli society, young and old, religious and secular, Israelis and tourists, civilians and soldiers.

The idea to establish Beth Hatefutsoth was originally proposed in the late 1950s by Dr. Nahum Goldmann, the founder and President of the World Jewish Congress, an international federation of Jewish communities and organizations. It opened in 1978. Beth Hatefutsoth represented the idea of creating a monument to the Jewish Diaspora,

⁸ <http://www.bh.org.il/information/BethHatefutsoth.asp>

past and present. The final concept of the museum was based on the proposal of the poet Abba Kovner⁹ to divide the permanent exhibition into six thematic parts.

The Yad Vashem Museum

The Holocaust, the genocide of the Jewish people during World War II, is a historical experience shared by the entire nation. The State of Israel commemorates the Holocaust through Yad Vashem -- the Holocaust Martyrs' and Heroes' Remembrance Authority. Since its inception, Yad Vashem has been entrusted with documenting the history of the Jewish people during the Holocaust period, preserving the memory and story of each of the six million victims, and imparting the legacy of the Holocaust for generations to come through its archives, library, school, and museums. Located on Har Hazikaron, the Mount of Remembrance, in Jerusalem, Yad Vashem is a vast, sprawling complex of tree-studded walkways leading to museums, exhibits, archives, monuments, sculptures, and memorials.

Yad Lebanim – the ethos of commemoration and heroism

The Yad Lebanim (Memorial for the Fallen Sons) is an organization, which aims to commemorate soldiers who fell in Israel's wars and to care for their bereaved families. The organization was founded by David Ben Gurion¹⁰ in 1951, in his capacity as Minister of Defence. A group of bereaved mothers, who wanted to found an organization that would commemorate their fallen sons, initiated it at the end of the War of Independence (1948). Down through the years, Yad Lebanim has established memorial structures in virtually all cities and towns in Israel. These structures have served a variety of purposes down through the years, including the display of art works.

Fischer (2007), referring to the role of Yad Lebanim, claims that the connection between local art and the shaping of the collective memory is characterized not only

⁹ The poet Abba Kovner, commander of the partisan underground organization, founder of the "Breha" (escape), poet and writer, and activist in Israel's cultural and public life. Born in Sebastopol, Russia, he was educated in the Hebrew high school in Vilna and in the school of arts. At a very young he became trainee in the Hashomer Hatzair Youth Movement.

¹⁰ David Ben Gurion, 1886- 1973, the First prime Minister of Israel, 1948-1954, 1955-1963.

by the Yad Lebanim organizational activities, but also by the activities of the "Beit Ha'Nechuth" (later the Israel Museum, Jerusalem), the Tel Aviv Museum, and the Mishkan LeOmanut, Kibbutz Ein Harod (later the Ein Harod Museum of Art). The activities of these museums were guided by an ideological link. They were dedicated to a definite purpose: to display the oeuvre of Jewish artists in Eretz Israel or in the Diaspora; to present and to assert the spiritual connection between the Jewish population in Eretz Israel (the Yishuv) and the Diaspora; to lay the foundations of the national heritage. These museums, decades after the War of Independence (1948) find themselves in the position of changing directions from the ideological guidelines that originally prevailed when they were founded.

Fischer claims that the process of changing direction from the ideological guidelines also occurred in the Yad Lebanim model. The Yad Lebanim Museum in Herzliya, became during the Nineties, the Herzliya Museum of Contemporary Art, and the same thing happened to the Yad Lebanim Museum in Petah Tikva, it became, the Petah Tikva Museum of Art (Fischer 2007:8-9).

2.5.3 Type 3: The Ethnographical Museums

The Israeli Museum in Jerusalem and the Eretz Israel Museum in Tel Aviv are multidisciplinary museums and include ethnography departments dedicated to Judaica and Jewish ethnography and folklore. According to Inbar (1990), in recent years a large number of ethnography museums have been founded in Israel. These museums are dedicated to what Inbar calls the history of the lands of origin of the immigrants that came to Israel. A typical example is a museum found by Jews of Iraqi origin, the Babylonian Jewry Heritage Centre. With an impressive collection of ethnographic material, Judaica, archival documents, books and manuscripts, the Centre serves as both a research institute and a museum. The museum, with strong ties to Jews of Iraqi origin both in Israel and in the Diaspora, is in the process of compiling an extensive genealogical database of families originating in Iraq.

Another example is the Memorial Museum of Hungarian Speaking Jewry in Safed in the north of Israel. The Museum depicts the magnificent past of the Jewish communities in Hungary, Transylvania, Slovakia, Carpathian-Russia, Bachka and Banat, and reflects their contribution to Jewish history and world culture. Another

ethnographical museum is the Museum of the Heritage of Jews from Yemen in the centre of Israel.

According to Inbar (1990), some ethnographical museums are dedicated to minority groups in Israel. For example, the Joe Alon Center in the Negev is dedicated to collecting and displaying the traditions of the Bedouin tribes, scattered throughout the Negev and the Sinai deserts while the Centre for Bedouin Heritage is dedicated to the traditions of the Bedouin tribes scattered throughout the Galilee, the northern region of Israel.

2.5.4 Type 4: Science Museums

The National Museum of Science, Technology and Space in Haifa is an informal cultural and educational institution that presents exhibitions consisting of interactive exhibits on science and technology. The exhibitions are accompanied by a spectrum of activities that broaden the museum's appeal, deepen the visitor's understanding and strengthen the experience of the visit. The museum's outreach activities extend to exhibitions and activities in schools, community centres and various other public places.

2.5.5 Type 5: Classifying Art Museums in Israel

Perhaps: In the course of time, the museums that had been established prior to independence expanded their collections, in some cases merged with better-funded institutions. The Bezalel Museum becomes part of the Israel Museum in 1965, while the gallery at Ein Harod, which continued to specialize in art as well as Judaica, became the Museum of Art, Ein Harod. In the kibbutzim, several museums were established, among them the Uri and Rami Nehushtan House at Ashdot Ya'akov (Meuchad) and the Bar David Museum at Bar'am. In recent years, art museums, particularly those exhibiting Israeli art, have begun to flourish again. Among the more prominent of these museums are the Yad Lebanim Museum in Herzliya, the Open Museum at Tefen Industrial Park in the Galilee, the Janco Dada Museum at Ein Hod, and the Museum of Israeli Art, Ramat Gan. (Inbar 1991:31).

According to Azoulay (1999), Israel's main art museum is the Tel Aviv Museum of Art. Opened to the public in 1932, the museum was first housed in the former home of Tel Aviv's first mayor, Meir Dizengoff. The Museum quickly became the cultural centre of Tel Aviv, presenting local and foreign artists. In addition to its steadily growing collections, the museum serves as a platform for freethinking cultural and artistic exchanges. The success of the Tel Aviv Museum of Art and its growth of collections led to the need for more space. The Helena Rubinstein Pavilion for Contemporary Art opened in 1959, and the present main building of the museum in 1971. In 1999, a new wing was established along with a Sculpture Garden. The Collection of Modern and Contemporary Art were founded in the beginning of the 1930s, prior to the official opening of the Museum in 1932. From the outset, the Collection of Tel Aviv Museum of Art grew rapidly thanks to the addition of entire collections and individual works donated by collectors from around the world. The Collection focuses on the major trends of Modernism, from Impressionism and Post-Impressionism, though the main avant-garde streams of the early 20th century, the School of Paris, and the New York School, up to the art of the 1960s. This part of the Collection is complemented by a collection of contemporary art, which is continuously growing. A number of collections and important groups of works of the Department are worthy of special mention.

2.6 Israeli Art Scene

In order to understand the phenomenon and issues that are discussed in this research I regard the museums and the curators of these museums in a wider setting than the particular setting of their location. At first, I look at the Israeli art scene and afterwards I try to explore the relation between the national level and the local and international art scenes.

Such researchers as Greenfield (1982, 1988), Trechtenberg (1990, 2002), Azoulay (1993, 1999, and 2001) and Yogev (2004) carried out research into the Israeli art scene during the Nineties and at the beginning of the 21st century. Azoulay (1991, 1999) and Yogev (2004), refer to the Israeli art scene as "the artistic centre" or "the art field".

According to Azoulay (1999), the art field is characterised by tough roles that cannot be studied or learnt at any educational institution. This knowledge can be acquired, but it is what she calls "experts practicum". These experts are connoisseurs that act within clear patterns of art discourse; the knowledge and the acceptance of these rules is a necessary condition in order to be able to be part of this discourse and therefore part of the art field (Azoulay 1999: 9). Azoulay claims that she uses the term "discourse" in what she calls the Foucaultian sense. According to Michel Foucault, discourse has a special meaning. It is "*an entity of sequences of signs in that they are enouncements (enounces)*" (Foucault 1969:141). An "enouncement" often translated as "statement" is not a unity of signs, but an abstract matter that enables signs to assign specific repeatable relations to objects, subjects and other enouncements (Ibid:140). Thus, a discourse constitutes sequences of such relations to objects, subjects and other enouncements. A discursive formation is defined as the regularities that produce such discourses. Foucault used the concept of discursive formation in relation to his analysis of large bodies of knowledge, such as political economy and natural history (Foucault 1970).

Based on Foucault, Azoulay places the Israeli art scene in the western bourgeois concept of the art world. Azoulay claims that the artist in Israel discourse is hierarchical and hegemonic. In her opinion, one cannot look at the art field as a closed system that is based on a large body of knowledge (art history and museums), but rather a system that is influenced by economical and political interests (Azoulay 1999: 23).

Like Dickie (1975), Azoulay (1991, 1999) and Yogev (2004) describe the factors that act within the art scene. According to Yogev (2004), the Israeli art scene, which she calls "the art field" in Israel, is dynamically linked to key players such as artists, curators and art critics and such factors as art institutions, art schools, art galleries, museums, auctions houses and art fairs. In her attempt to map the Israeli art field, Azoulay (1991), drew attention to what in her opinion, are three major factors in the Israeli art field: the connection that developed during the Seventies and the Eighties,

between the educator and the artist Raffi Lavie¹¹ (his residence in Tel Aviv played a major role within this relationship); the Beit Berl Academic College 'HaMidrasha'¹²; and the Tel Aviv Museum of Art. She defined this relationship as a triangle of power.

According to Azoulay (1999), the Beit Berl Academic College 'HaMidrasha' along with the Bezalel¹³ Academy of Arts and Design in Jerusalem were the two most influential schools of art during the Seventies and up to the Eighties.

Yogev (2004) conducted her study in the framework of what she call "contradictory perspectives"; the network approach and the sociological term "the centre" and "periphery". She claims that the resources of the Israeli art field are economic capital, prestige, academic background, youth, membership in the Palestinian minority and artistic activity in Tel Aviv. Additionally, exhibitions in prestigious spaces, awards and media coverage are perceived as vital. According to her study, the contemporary art field in Israel is essentially stratified; its hierarchical divisions sharpen the distinction between the core and the margins.

In her attempt to map the Israeli art field during the 1980s, Tenenbaum (2008) claims that the noticeable expansion of the art field in the 1980s was mirrored by the many

¹¹ Raffi Lavie (Tel Aviv, 1937 - Tel Aviv, May 7, 2007) was a key figure in the evolution of Modernism in Israel as artist, curator, critic, and for over forty years the charismatic teacher of generations of artists. He has produced a vast body of paintings, drawings, and films. Raffi Lavie is especially associated with a 1970s–80s style in Israel art that was coined “the want of matter,” referring to works with an *Arte Povera*–like aesthetic: an affinity with rough, cheap, low-quality materials such as plywood, readymade objects such as old furniture, and wood used as supports. A major retrospective of his work was shown at the Israel Museum, Jerusalem (curator Shapira S.) in 2003.

¹² Beit Berl Academic College is a multidisciplinary institution of higher education, located in the Sharon region, about 20 Km northeast of Tel Aviv. It is named in honour of Berl Katzenelson, a prominent intellectual and one of the founding fathers of the Labour movement in Israel. The College was founded in the late 1940s as a school for activists of the Labour movement, which at that time was the leading political party in Israel. Since the early 1980s, however, its ties with the Labour movement were gradually dissolved, and from the early 1990s it became a fully independent academic college of education, accommodating all sectors of the Israeli population, academically accredited by the Council of Higher Education and budgeted by the Ministry of Education. From <http://www.beitberl.ac.il/english/Pages/default1.aspx> (26.5.2009).

¹³ The Bezalel Academy of Arts and Design is primarily a large array of talented and inspired artists. Artist Boris Schatz established the Bezalel Academy of Arts and Design in 1906, as the “Bezalel School of Arts and Crafts,” is currently the “Bezalel academy of arts and design Jerusalem”. The Bezalel Academy of Arts and Design has a broad and multifaceted scope of professional and artistic activities, ranging from crafts, such as the design of ceramics, glass, accessories and jewellery, which preserve ancient techniques together with state of the art techniques, and maintain workshops unparalleled anywhere else in the country; to fine art, sculpture and photography, fields that have seen many changes in the past decades; and state-of-the-art digital technology used in industrial design, animation, video art and visual communications. From <http://www.bezalel.ac.il/en/about/> (26.5. 2009).

new modes of working that developed, first outside the institutional framework and then gradually within the art scene. Israeli art was created in the 1980s with what Tenenbaum calls the "power" exerted over it by the postmodernism shift. Postmodernism, which had developed in Europe and the United States in the late 1970s, began exerting its influence on the younger generation of Israeli artists, whose works were characterized by figuration, energy, theatricality and appropriations from art history.

One of the central processes that art of this period underwent was gradual dissolution of the distance between it and the centres of western art. Works by many artists featured an anti-heroic, pathos-free stance on life and art – a startlingly new trend when seen against the austerity and paucity that characterized Israeli visual art for so many years. Art then was one of the extreme instances of the renunciation of the overt discourse on separate, distinct "local culture"; artists operated as members of the global art field, the raw materials of which Western artists shared (mainly borrowings from cinema, advertisement, television and general consumer culture). Israeli artists, however, created a sort of hybrid between global culture and a local Israeli culture.

Tenenbaum mentions two exhibitions that during the 1980s attempted to formulate in "real time" the changes taking place within Israeli art¹⁴. In comparison to the art of the 1970s, these exhibitions pointed out one of the changes in Israeli art, 'the return to painting, to the image and to qualities of Romanticism, Expressionism and Primitivism" (Tenenbaum 2008:228). The 1980s also saw a rise in artistic representation of personal gender. Alongside diverse representations of femininity, male artists began exploring the borders between genders. Other subjects that gained a greater degree of exposure during this time were the artists' personal biographies, themes of migration and personal-critical references to the Holocaust. A further influence was the crisis of traditional signification systems. The waning of such systems led, according to Tenenbaum, to the development of hybrid, visual idioms, such as the creation of images that juxtaposed a multiplicity of contents and idioms (Tenenbaum 2008:224).

¹⁴ The two exhibitions were "A Turning Point: 12 Israeli Artists", Sarah Breitberg –Semel curator, 1981, Tel Aviv Museum; "Here and Now: Painting and Sculpture, Modernism and Post-Modernism in Israel", curator Yigal Zalmona, 1982, Israel Museum, Jerusalem, unpagged.

From Tenenbaum statement, I understand that these changes characterized also the 1990s, the decade subject to this study.

In the group exhibition "Time Killing" in *Eventually We'll Die, Young Art in Israel of the Nineties*, curated by D. Rabina at Herzliya Museum of Contemporary Art, Rabina (2008) attempts to describe major trends in the Israeli art during the 1990s.

The group exhibition reflected a wide range of events, issues and phenomena that Israel faced during the Nineties: the Oslo Accords, the vision of a new Middle East, the Palestinian uprising (Intifada), the murder of Yitzhak Rabin, identity politics, homosexuality, feminism, TV cultural heroes such as Seinfeld and the transvestite singer Dana International, the Genome Project, Ecstasy, the First Gulf War, Britpop and Grange music, demonstrations against globalization, etc.

Rabina claims that he resents the modernist, historical way of summing up what he calls the "entire web of artistic and cultural developments within a chronological framework of a "decade" (Rabina 2008:257). Instead of a historical hierarchical narrative, Rabina suggests a Rashomon-like model, with multiple voices and openings to alternative narratives, which in his opinion, are characteristic of the 1990s.

Rabina claims that during the 1990s Israeli art assimilated the postmodern discourse in the form of preoccupation with politics of identity; homosexuality; the subject's deconstruction as a cohesive, homogenous construct; and preoccupation with the human body in its most inferior form. In addition Rabina mentions the critical engagement with the field power structures, abject contexts, art affinities with design, technology, politics and architecture (Rabina *ibid.*).

In looking at this decade from his personal point of view, Rabina claims that he was interested in the idea of catastrophe, the concept of death as an end – topics that were more general than the abovementioned (Rabina 2008:256-257).

Rabina claims that he chose to focus on young artists, partly as a decision implied by the temporary character of the art of young artists, as one of the alternatives arising from Rashomon-like narratives of the Nineties, and partly because the Nineties glorified youth (Rabina 2008:256-257).

International versus Local

This chapter aims to describe several issues on which the art debate in Israel focuses. Curators, art critics and artists, the "players" within the Israeli art scene, conduct this discussion, mentioned above.

According to Chinski (1993), interpretative discussion about the Israeli art scene is composed of two mythological categories: "local" and "universal". Chinski refers to the authenticity of a work of art, and this authenticity is defined as "local" or "universal". In the case of Israeli art, the meaning of the term "local" is related to the geographical place, to the Zionist idea that is based on the foundation of historical ties and religious traditions linking the Jewish people to the Land of Israel.

By "universal" Chinski means everything that belongs to Western culture, especially Europe. According to this approach, the authenticity of a work of art relies on recognition of the domination of Western culture as represented in historical narrative as "the Art". Chinski mentions that Levin (1993) claims that a classical Israeli work of art is a synthesis between these categories, "local" and "universal" (Chinski 1993:114).

According to Manor (2005), Jewish art in Israel reverberates with the story of the Zionist rebellion against the Jewish past. This story is told as a series of artistic rebellions of the young and modernist against the old and traditionalist; and as a rivalry between the (new and mainly secular) city of Tel Aviv and ancient Jerusalem. This is also the backbone of the binary model, that dominates Israeli art discourse: the local versus the international.

According to Manor (2005), Balas was the first to connect the sociological aspect of Israeli society with Israeli art. According to Balas, after Israel became independent in 1948, Israeli art began to mature and fit in with the international art scene. She became aware of this connection in the course of her study of what is regarded as one of the most influential Israeli art groups "Ofakim Hadashim" (new horizons) in the late Forties through the Fifties of the last century.

She claims that the aim of this artist group was to become part of what she calls "universal" art. Balas means by "universal" the adoption of the modernist ideal. In her interpretation of Balas, Manor claims that histories of Israeli art tend to describe the Ofakim Hadashim group as avant-garde. As such, in the context of the modernist myth, artists fighting against the establishment have the right to define what is good or what is not good, in short "to make history".

In her attempt to map the Israeli art field during the 1980s, Tenenbaum (2008) claims that the single most important exhibition for our understanding of this period, as well as themes deemed 'valid' at the time, was "The Want of Matter: A Quality in Israeli Art" (curator: Sarah Breitberg-Semel). Held at the Tel Aviv Museum in 1986, the exhibition delineated a constant tension between "here" (Israel) and "there" (Europe). The main thrust of Breitberg-Semel's argument in the show was that Israeli art is a distinctive phenomenon in the art of the Western world, linked to it through modernism, which is grounded in the classical world and in Christianity. According to Tenenbaum, Breitberg-Semel claimed that Israeli art was born under the aegis of two great myths – modernity and Zionism – which she was later to describe as "identical twins".

According to Tenenbaum, Breitberg-Semel posited a series of formal choices, reflected in a conscious choice of "poor" raw material as an aesthetic and ethical choice, which, although grounded in Western art, become so fully naturalized in Israeli culture as to produce a "local sensibility". Israeli art, she further claimed, was "bound" to adopt this formal idiom since it sprang inevitably both from the Israeli pioneer ethos and from the non-material aspect inherent in the Jewish tradition (Tenenbaum 2008:227).

Peripheral versus Central

As mentioned above, the term "peripheral museum" not only denotes a geographic definition implying a geographical distance from the centre of Israel but it also has social, political and cultural implications. Looking at the cultural implications, we see that the cultural periphery can be regarded as a part of both the periphery and the mainstream (Sable-Friedman 2003:17, 45). What comes from this distinction is that the cultural periphery is defined by the character of the artistic activity and by the interrelation between what are called "periphery" (margins) and the "mainstream"

(centre).

To understand the relationship between margins and centre I present a few approaches that suggest models for exploring this relationship. According Wallerstein (1974), the world is connected by a complex network of economic exchange relationships. This approach is known as the World Systems Theory. The capitalist world-system is, however, far from homogeneous in cultural, political, and economic terms. Instead it is characterized by fundamental differences in civilization development, accumulation of political power and capital. Areas that have so far remained outside the reach of the world-system enter it at the 'periphery' stage.

According to Edward Shils' model (1975), social structure is defined as a system of relations between authority/centre versus periphery/ margins. "*The centre*," says Shils, "*is a phenomenon of the realm of values and beliefs, which govern society*" (p. 3) because, "*authority is thought to possess a vital relationship to the centre*" (p.8). Furthermore, "*authority has an expansive tendency*" (Shils 1975:9).

In this research when I use the terms "authority" or "centre" in the specific context of the Israeli museums of art it is related to what Legget and Morgan (1996) called "mainstream". Legget and Morgan (1996) refer to "mainstream(s)" in the semi-plural to highlight the notion that what dominates is neither necessarily monolithic nor static, and hence the contours of the "margins" do not need to be fixed (Legget and Morgan 1996).

The definition of a "peripheral museum" is used in Israel in its postmodernist cultural context, and as such defines local museums as a relatively small community striving to shape its own identity (Zommer 2002). Ficher-Dixson (1998) characterised the periphery (margins) as separation and longing to depart from the centre .However, in contradiction to Ficher-Dixson, Sa'ada (1999) claimed that the activity in the Israeli periphery influenced the centre. According to Sa'ada, during the Nineties we can trace in the Israeli cultural sphere, a process of change in the status of centre and periphery (Sable-Friedman 2003:1).

A "peripheral museum of art" in Israel is a general term employed by art critics, curators, museum directors etc. It is also used by members of the Museum Department in the Israel Ministry of Education and Culture in budget discussions in

the Knesset. The term involves several complexities. For example, the protocol of the last budget discussion of the Commission for Museums in the Knesset (No. 444, 17.05.2005) showed that members of the commission failed to find a specific definition of 'culture periphery' in relation to the concept of 'museums in Israel'.

Some museum curators and directors refer to periphery in terms of money such as the annual income of a museum or the amount of visitors per year. Still others mention criteria like the scale of the exhibition space or the quality of the staff. However, none of the members of the commission referred to the characteristics or the identity of the museums.

Some researchers such as Helibronner and Levin (2007) argue that Tel Aviv as a metropolis is a cultural centre and that everything outside the metropolis is regarded as the cultural periphery, including even large cities like Jerusalem, the country's capital, and Haifa in the north of the country. According Kipnis (2001), Tel Aviv is the country's cultural capital and a major performing arts and commercial centre.

According to 'Azaryahu (2007), Tel Aviv, which was founded in 1909 as a "garden suburb" of the ancient Mediterranean port of Jaffa, became a symbol of Jewish self-rule and was celebrated as a jewel in the crown of the Hebrew revival. Over time, the city developed into a lively metropolis, renowned for its architecture and culture, openness and vitality. The emergence of Tel Aviv as the primary city in the pre-state period occurred during the 1920s. In contrast to Jerusalem, a city with extensive history and religious significance, Tel Aviv was the centre of Zionist activity and Hebrew culture.

'Azaryahu claims that Tel Aviv from its foundation looked upon other western cities as models of inspiration, such as Paris during the 1920s and 1930s, London during the 1960s, and New York during the 1980s. 'Azaryahu mentions the multiplier model of relationships between centre and periphery in which Tel Aviv is the cultural, economical and political centre of Israel but at the same time, it is at the periphery of other city centres such as New York, London etc.

The cultural centre of Tel Aviv is Israel's main art museum, the Tel Aviv Museum of Art. As noted above, it was opened to the public in 1932 in the home of Tel Aviv's first mayor, Meir Dizengoff. According to Azoulay (1999) Dizengoff envisioned the museum as a synthesis, ethnographic in nature and including Jewish folklore, the history of Tel Aviv, the history of the Jewish settlement of Israel, painting, sculpture and other kinds of arts. Azoulay claims that this vision was not realized and the museum aims to draw the line between what can be regarded as "art" and what is not art such as applied art (Azoulay 1999:117).

In the late Eighties and throughout the Nineties, curators witnessed a process of change in the status of Israeli art museums, namely, a decline in the hegemony of the two major museums, the Israel Museum in Jerusalem and the Tel Aviv Museum of Art, and a rise in the role of peripheral art museums (Kashtan 1998). The change in the status of Israeli art museums reflected an emerging change in the hierarchy of the artistic Israeli art scene itself, when several artists, notably young ones in their early twenties, began to challenge the artistic establishment represented by the two leading museums (Heller 2002). At this time as well, a large number of what Azoulay calls peripheral museums were founded in the metropolitan Tel Aviv area (Azoulay 1999:176-177).

In 1989, a group of directors and curators founded the Israel Forum of Art Museums. There is no documentation of the Forum's aims or activities. In 2005, Ms. Govrin, who was at that time chairperson of the Forum, composed at my request a document in which she described the formation of the Forum, its aims and the financial sources (Appendix 1). Govrin (2005), who in 1989 was the director and the curator of the Bat Yam Museum of Art, claims that she was the initiator of the Forum. She mentions that the organization was spontaneously founded and was based on personal connections. Members of the Forum were museum directors and curators from the kibbutz movement such as the Bar David Museum at Kibbutz Bar Am; the Ein Harod Museum of Art and the Janco Dada Museum at Ein Hod; the Herzliya Museum; the Beit Rueven Museum, in Tel Aviv; and the Mane Katz Museum in Haifa.

According to Govrin the objectives of the Forum were:

1. Exposure of the best of Israeli art in the most professional manner
2. Bringing fine art to the periphery and drawing various elements of the population closer to art, especially to Israeli art
3. Integration of young artists in the shows produced by the Forum
4. Rectifying the injustices that senior artists who were not part of the mainstream had suffered
5. Education departments of art in the museums that can give the best answer to weak population and encourage the public to visit the museums
6. A gaze on social subjects as well adapting the exhibitions to the annual subjects to which by the Ministry of Education directed the education system.

According to Levin (2008), the Israeli Forum of Art Museums' primary activity was to curate significant exhibitions each of which travelled to several museums. This slightly shifted the focus of attention from the previously defined centre, Tel Aviv and Jerusalem, to the periphery (Levin 2008:259).

2.7 The Museum's curator

The core of the museum staff consists of its curators and conservators, often under a chief curator, whose activities centre on the museum's primary reasons for having been established. The curator's activities include responsibility for the museum's collections, their conservation and restoration as well as the presentation that accompanies their exhibition. The role also encompasses research, advanced study, and publications about the museum and its collections. He or she is also responsible for such auxiliary support services including photography, editing of papers and publications, installation of an exhibition, its design, registration, packing, handling, and storage.

Since museums differ in their collections, functions, size and budgets, it is both

impossible and undesirable to devise uniform job descriptions. Nonetheless, certain key personnel in the curatorial area have basic functions (Parkhurst 1975:76).

According to the Oxford English Dictionary (1989), the sense of the word 'curator' is "*one who has the care or charge of a person or thing*. The term which derives from the Latin word *curatour* has two meanings: "1. *One appointed as guardian of the affairs of a person legally unfit to conduct himself, as a minor, lunatic, etc; used in Roman Law , esp. for guardian of minor after the age of tutelage; hence a current term is Scotch Law*. 2. *One who has the cure of souls*"¹⁵.

The modern sense of the word according to the Oxford American Dictionary of Correct English (1999) is "*a keeper or custodian of a museum or other collection*"¹⁶. According to the Oxford Advanced Learner's Dictionary of Current English, the sense of term is "*official in charge (sep. of a museum or art gallery)*" (Hornby 1974:213).

Museum curators attained professional status in the 1920s and by the 1930s, the profession had become well-established (DiMaggio 1991; Meyer 1979). According to the U.S. Department of Labour, curators acquire and preserve important documents and other valuable items for permanent storage or display. They work for museums, governments, colleges and universities, corporations, and other institutions that require experts to preserve important records.

Curators also describe, catalogue, analyse, exhibit, and maintain valuable objects and collections for the benefit of researchers and the public. These documents and collections may include works of art, transcripts of meetings, coins and stamps, living and preserved plants and animals, and historic buildings and sites. Curators plan and oversee the arrangement, cataloguing, and exhibition of collections and, along with technicians and conservators, maintain collections. Curators may coordinate educational and public outreach programs, such as tours, workshops, lectures, and classes, and may work with the boards of institutions to administer plans and policies.

¹⁵ "Curator n." *The Oxford English Dictionary*, Oxford University Press, 1989

¹⁶ "Curator n." *The Oxford American Dictionary of Correct English*, Oxford University Press, 1999.

They also may research topics or items relevant to their collections. Curators usually handle objects with cultural, biological, or historical significance, such as sculptures, textiles, and paintings, and sometime records and documents that are retained because of their importance and potential value in the future.¹⁷ In addition to these responsibilities, Parkhurst mentioned that the curator initiates and mounts exhibitions as well as writes catalogues and other publications (Parkhurst 1975:76).

According to Alexander (1996), Museum curators are professional art historians, whose prestige rests on the scholarliness and quality of their work, including the exhibitions they mount. According to Parkhurst, curators are scholarly and research-matter experts (Parkhurst 175:76). While curators do not represent the museum in its entirety and directors, trustees, and educational personnel are among the other important actors, nonetheless, museum curators are directly responsible for planning and mounting exhibitions and represent traditional museum goals.

According to Duggan (1984), curatorship is a profession whose members enjoy:

- 1) Free access to rare and precious objects.
- 2) The use of paid time for research.
- 3) The status of advisor to the community, individually and collectively, on matters relating to nation's heritage.
- 4) The right to contend against social developments that may be damaging to professional ideals.
- 5) The opportunity to be selected as an expert witness in legal matters.

These are other advantages, which are less easy to define. The successful curator attracts a local or even widespread, respect, born of gratitude, admiration or curiosity. His daily life is eased by unconscious touches of deference invited by the apparent mystery of his unusual vocation. Some of those about him may seek his friendship, although not always for disinterested reasons. In addition, perhaps most importantly of all, he is trusted (Duggan 1984:98).

¹⁷ **U.S. Bureau of Labour Statistics**, Office of Occupational Statistics and Employment Projections Suite 2135, 2 Massachusetts Avenue, NE, Washington, DC 20212-0001 USA : <http://www.bls.gov/OCO/>

A new figure in contemporary art is the *freelance curator* (independent curator), who is unaffiliated with any particular gallery or museum. Independent curators, with their own personal methods for mounting an exhibition, may be invited by museums and galleries to curate exhibitions in their space or to fulfill a variety of roles such as publishing, collecting, installing, designing etc.

Today, art institutions face an array of new challenges – management and financial as well as media and digital related - the role of the curator is being re-thought. One consequence of this has been the emergence of academic courses in contemporary art and curatorial practice (Royal College of Art in the UK, Bard College in the US etc.).

Today's curator navigates between the audience and artists, a task not made easier by the fact that there are other, smaller rocks and treacherous undercurrents that also have to be negotiated. For example, there are the ideas and wishes of the politicians who control public funding. For them, culture, rather than being 'the icing on the cake', has become an important political tool, a device for forging social cohesion and national identity and too powerful to be ignored. As a result, the museum and its methodology have been highly politicised, a rather unexpected development after decades of political stands-off (Schubert 2002: 88).

Krzysztof Acord (2008) suggests regarding the curator rather as a social researcher. And not as an artist (Heinich and Pollack 1989), critic (Danto 1987), or manager (McAllister 1985), Exploring the similarities between the social sciences (specifically cultural sociology and anthropology) and the contemporary art world, Krzysztof Acord claims that both fields seek to find new means to interrogate the world. While the curator responds to and notices sensitive currents in the art world, to understand these new artistic advances, he or she must maintain familiarity with current global issues in order to situate these advances in ongoing public debates.

Krzysztof Acord argues that historically, museums have also played a colonial role, displaying objects and cultures from geographic peripheries (Karp and Lavine 1991). She claims that this history is clearly not lost to contemporary curators since the politics of display, unmodified in contemporary art, are of central concern to the framing of the artwork and artist. Following the curator Jens Hoffmann's statement that curators and sociologists are alike in that they "both like to observe", Krzysztof

Acord claims that not only do such curators engage in the self-conscious examination of the world around them, "but they also seek to make that world, through artistic oeuvres and activities, more visible and open to interrogation by their public. Indeed, all research is in fact action, in the sense that it necessitates and leads to a performative or reflexive outlook on the world. The exhibition is that performative or reflexive setting – it is the curator's medium" Krzys Acord (2008).

2.7.1 The role of the curator in Israel

Curatorship in Israel can be described as a professional area, consisting of so-called common knowledge, especially among those who are members of the Israeli art scene. However, this definition is subject to perpetual changes. In the late Sixties and Seventies, the hegemony of the two major museums, the Israel Museum in Jerusalem under the direction of Martin Weil¹⁸ (curator Yona Fisher)¹⁹ and the Tel Aviv Museum of Art under the direction of Marc Scheps²⁰ (curator Sarah Breitberg-Semel)²¹, adopted the model of MoMA (the Museum of Modern Art in New York). MoMA whose collections are unrivalled in quality and scope by any other institution, has influenced curators all over the world (Bauman 2002).

The MoMA model, based on Alfred Barr's²² vision was to display contemporary art alongside 150 years of history of art. (Schubert 2002:91-93). MoMA became the model for the museology studies initiated during the middle of the Seventies at Tel Aviv University by Mordechai Omer.²³ These studies combined both professional and academic levels

¹⁸ Dr. Marti Weil, former director of the Israel Museum at Jerusalem now Manger Director of the **Beracha Foundation**

¹⁹ Yona Fisher, former Curator of Contemporary Art at the Israel Museum at Jerusalem 1965 – 1986 and Chief Curator Tel Aviv Museum of Art between 1988-1989, and since then a independent curator and , between 1994-2004 Chairman of the Art committee in The Janco Dada Museum at Ein Hod.

²⁰ Marc Scheps was the Director of Tel Aviv Museum of Art between the 1974-1987 and in 1988 became the Director of Ludwig-Museums der Stadt, Köln

²¹ Between the 1975 and 1986, Sarah Breitberg-Semel functioned as the Curator of Israeli Art at the Tel Aviv Museum of Art 1987 and Curator of Contemporary Art. Between the 1993 and 2004, she was the Chief Editor of *Studio*, Israeli Art, Published with the assistance of the Israeli Ministry of Education and Culture, Tel Aviv Municipality and the Bracha Foundation (ISSN 0792\4038)

²² **Alfred Hamilton Barr, Jr.** (1902 –1981) was an art historian and the first director of the Museum of Modern Art in New York City.

²³ Dr. Mordechai Omer, 1976 a Senior Lecturer at the Tel-Aviv University Art History Department and since 1986 becomes Professor of Art History, and between the 1981 and 1983 was the Head of the Department. Since 1977, Curator of the Tel Aviv University Art Gallery and Founder of the Museology

According to Azoulay (1999), museology studies in Israel do not train curators, and furthermore there are no training initiations or school in Israel for curators. In this sense, the curator can be described as a member of a group of connoisseurs, of practitioners. Their training is an outcome of their practice and not just of their academic skills. According to Azoulay, the curator differs from the university-trained museologist not only in terms of his practical skills but also in that he takes upon himself the role of culture interpretation (Azoulay 1999:9).

Azoulay's intention is to formulate a critical discourse regarding the role of the museum as a public space. By doing so, she tries to distinguish between the roles of independent curators from the curators that work in museums.²⁴ Azoulay claims, that those who take part in an exhibit's production in the museums are unable to make a definitive statement such as, "*I want the exhibit to look this way*", but are limited to something in the order of "*to the best of my understanding and professional skills as an expert (museologist, curator, designer or interpreter), the exhibit ought to look this way*". According to Azoulay, "*the expert cannot take responsibility for the exhibit or the display beyond the professional responsibility of one who serves a different master. Thus, art's transcendent standing is given additional confirmation. From the dizzy heights of its home far beyond, "art" lays down the laws of display. The museum is the temple; the curator, sometimes the critic, and sometimes the artists are the high priests*" (Azoulay 2001:274).

Gideon Ofrat (1992) reviewed the history of the curatorship in Israel from the beginning of local museology (early Thirties up to the beginning of the Nineties of the twentieth century). Ofrat described different types of curators in Israel who emerged from the development of Israeli museums: the curator as director, the curator as avant-gardist, the alternative curator and artist curator. According to Ofrat, the most prominent type is the curator as director of the art museum. This kind of curator is an

studies at the Tel Aviv University. From 1995 until today, he is the Director and Chief Curator of the Tel Aviv Museum of Art.

²⁴ Azoulay tries to define the role of the curator in the Israeli art field; she tries to distinguish between the role of independent curators and the curators that work in museums. To the curator that works within the walls of a museum she calls the "Museolog".

historian with a centralist attitude towards the matters for which he is responsible (Ofrat 1992:9-17).

According to Bauman (2002), the two major museums in Jerusalem and Tel Aviv, the Tel Aviv Museum of Art and the Israel Museum, developed a discourse on art issues, such as the nature of art in Israel, and formulated the criteria by which art was defined. In this context, the museum has become a kind of filter that implies which kind of object should be regarded as art, and exposed in a museum. From this emerged the public figure of the Israeli curator as defining the Israeli art hierarchy (Bauman 2002). In this capacity, the curator in Israel undertakes the task of researching and identifying phenomenon in local art and culture, displaying it and explaining it to the public by visual and textual means. He also writes catalogues, analyzes, exhibits, and maintains valuable objects and collections for the benefit of researchers and the public. In this sense, his role is a complex combination of art historian, philosopher and expert. This position demands knowledge in several disciplines: museology, sociology and culture studies and visual culture.²⁵ Ofrat points out that during the Eighties, an increased number of peripheral museums were opened to independent curators (like Sorin Heller and others) (Ofrat 1992:119).

2.7.2 My role as a freelance or independent curator

In connection with my work as an independent curator during the Nineties, I was associated with different museums in Israel. In addition, I directed the Department of Visual Arts at Omanut Le'am (Art for People), an Institution for Art and Culture at the Israel Ministry of Education and Culture. My activity was part of a process to increase the role of peripheral museums in Israel. In fulfilling this role, I found that it was necessary to examine and research the process of shaping the identity of peripheral museums in Israel during the Nineties.

From my activity as a freelance curator associated with various museums, a position that demands knowledge in several disciplines: museology, sociology and culture

²⁵ According to Azoulay (1999) Visual Culture is relatively new scientific field of critical studies that emerges from art history and aesthetics but like the science studies that emerge from science history and philosophy of science, it is an independent field. The theoretical platform of this field are the works of Foucault (philosophical history), Bourdieu (sociology of culture), Labour (sociology of science) and Critical studies of Benjamin and, Adorno from one hand, Althusser, and Macherey from the other.

studies and visual culture, I have been able to look upon and observe art, from inside as well from outside the museum. This enables me to have a broad perspective about art. This role of the curator, I refer to as the “eyes of the curator” and it represents the curator’s attitude throughout this research.

Summary

The Israeli art scene is a complex system composed of what can be called "players" such as institutions (art museums, art educational institutions), artists, press, art critics, and curators. These are the components, as well as the forces within a socio-cultural system. This system is hierarchical with its own language and the "players" must speak this language in order to be part of this system (Azoulay 1999:9). This language emerges from what Azoulay 1999 calls the art discourse.

Chapter Three: Theoretical perspectives

Introduction

This chapter refers to the theories I use in this study and the way these theories contribute to the understanding of the process of constructing the identity of a peripheral art museum.

The theories are from various scientific disciplines, such as museology, art history, personal and group identity, centre and periphery theories and organization identity theories.

These theories formulate a conceptual background that guides me in the process of analysis and interpretation of the data.

3.1.1 Role and Characteristics of Theoretical Perspectives

The Definition of Theory

According to the Oxford dictionary, the word 'theory' originates from the Late Latin word '*theōria*'. The Latin term is based on the Greek word '*theōriā*'. It derives from the word '*theōros*', spectator and probably '*theā*', meaning viewing and '*oros*', seeing. Jorgensen (1989) defines theory as a set of concepts and generalizations. Creswell follows Kerlinger's definition of theory as "a set of interrelated constructs (variables), definitions, and propositions that present a systematic view of phenomena by specifying relations among variables, with the purpose of explaining natural phenomena" (Kerlinger 1979:64). Charmaz (1994) regards the role of a theory as an explanation of phenomena, in terms of specifying the concepts, which categorize the relevant phenomena, explaining the relationship between concepts and providing a framework for making predication. Strauss and Corbin (1994) suggest that theory is a plausible relationship among concepts and sets of concepts.

According to Creswell, Kerlinger's definition of a theory is that of an interrelated set of constructs or variables formed into propositions, or hypotheses that specify the relationship among variables, typically in terms of magnitude or direction. The

systematic view might be an argument, a discussion, or a rationale, and it helps to explain or predict phenomena that occur in the world (Creswell 2003:120). According to Shkedi (2005:29) in the course of research, theories provide a sense of perspective, a way of seeing or an interpretation aimed at understanding a phenomenon.

The Use of Theory in Qualitative Research

Qualitative inquirers use theory in their research by employing theory as a broad explanation for behaviour and attitudes. This explanation might be supplemented with variables, constructs, themes or aspects of culture, which might revolve around such themes as social control, language, stability and change, or social organization. These themes in this context provide a ready-made series of assumptions for which explanations can be found in the literature. Even if the researchers do not refer to these themes as theories, they are the basis for the explanations that anthropologists use to study culture-sharing behaviour and attitudes of people (Creswell 2003:131).

According to Fetterman (1989), the use of theory in research is a guide to practice. In this context of the use of theory, either as an anthropological theory or personal model, Fetterman draws attention to the role of the researcher, whose theoretical approach helps define the problem and the way to tackle it. According to Seidel and Kelle (1995), theory can be understood as a conceptual network that provides us with a particular 'lens' for perceiving and interpreting the empirical world.

Creswell (2003) claims, that qualitative researchers increasingly use a theoretical lens or perspective to guide their study and to raise questions of gender, class and race, or some combination, that they would like to address. Creswell (2003) differentiated between five qualitative research strategies according to the extent to which they use a priori theories to guide their investigations: ethnographies, grounded theory, case studies, phenomenological and narrative research (Creswell 2003:14, 15). Shkedi (2005) claims, that Creswell located these strategies at different points on a continuum representing the extent to which theory plays a role either before the researcher poses questions and collects data or after data collection and question-posing. On this continuum, Creswell placed phenomenology and ethnography as strategies that use theory prior to asking questions and gathering data. Thus, the researcher begins his research with a ready-made philosophical frame.

Phenomenologists usually make a-priori theoretical decisions when examining the meaning of experiences for individuals while ethnographers bring a strong cultural lens to their study. Although this lens shapes their initial observations and questions in this field, it may be moderated and changed during fieldwork. In Creswell's scheme, case study and grounded theory research are located closer towards the "after" end on the continuum. In these strategies, researchers relate to the theory after they pose questions and collect data (Shkedi 2005:31).

The role of theory in qualitative research is also subject of criticism. For example, Wood (1996) claims that *"much qualitative work has been criticized for being merely descriptive, for being limited to 'how' rather than 'why' questions. But these distinctions are not as clear cut as they might seem"* (Woods 1996:67).

Shkedi (2005:30) argues with Woods' criticism of the descriptive nature of qualitative research, claiming that this descriptive nature does not prevent the foundation of the research in theoretical or conceptual premises. According to Shkedi, the narrative researcher does not begin his journey with a *tabula rasa* since researchers always bring some theoretical preconceptions with them. Charmaz (1990) argues that researchers bring to their studies the general perspectives of their disciplines; their own philosophical, theoretical, substantive and methodological proclivities; their particular research interests; and their biographies (Charmaz 1990:1170). In this context, the researcher's very choice of which particular data is relevant for interpretation stems from specific theoretical premises. The main question is not whether or not researchers use theory before or after they pose questions and collect data since, as Shkedi has noted, every researcher, implicitly or explicitly, brings to his or her field of research some kind of conceptual perspective (Shkedi 2005:31).

3.1.2 Qualitative theory employed in this research

Based on Creswell's arguments (Creswell 2003), there are several ways to employ theory in the qualitative research presented in this dissertation. This study is ethnographic and phenomenological in that I chose a strategy that encompasses case study research in order to provide an explanation for the cultural organization of the museum and for the attitude of the curators (Wolcott, 1999:113). Therefore, I use

theories as discussed by Seidel and Kelle (1995) and Creswell (2003) in which conceptual networks provide the researcher with a particular lens for perceiving and interpreting the empirical world. Another function of the theories that I employ is to guide my research for detecting the important issues that are to be examined (Creswell 2003:131).

As I have noted previously, since my research is ethnographic and phenomenological, I have chosen a strategy of a case study research, which enabled me to locate the theories on a continuum. This can be either prior to the data collection and question-posing as in case of phenomenology and ethnography strategies or at the "after" end on the continuum as in case study strategy. The theories located prior to data collection act as conceptual networks that provided me with a lens for perceiving and interpreting the empirical world. I am aware that the theories included in the conceptual network can develop during the research (Shkedi 2005:31). The theories, which are located after the data collection and the interpretation as in the case study strategy, are not generalisations of theories but development of theories included in the conceptual network. These theories can be a development of the categories and themes that drive the data collection and interpretation (Creswell 2003:133).

Another reason that I refer to the theories I use in this research as lenses that guide my journey through the research is that I came to the research with theoretical preconceptions about the issue to be researched. As Shkedi (2005) claims, the researcher does not begin his journey empty-handed, with a *tabula rasa*. The researcher's choice of particular data as relevant for interpretation stems from specific theoretical premises. These theoretical presumptions are grounded in earlier personal and professional experiences, previous investigations, reading and even from existing prejudices. The literature the researcher has covered; including theory, research and documents is a significant source from which the researcher develops a theoretical conception (Lincoln and Guba 1985; Strauss and Corbin 1990, Charmaz 1995; Shkedi 2005). In my research, the very choice of the issue to be researched and the way I examined and researched it is related to my personal experience as an independent curator and my association with different museums in Israel. I am aware that other researchers might choose another type of lens to guide them through their research.

Based on my professional experience as well on the review of literature in the context of this research, I chose three theoretical fields to guide me: identity theory, museology and art theory. These fields include sub-fields such as theories of culture, of authenticity, centre and margin, and of Israeli art.

Section II Theoretical Lens

3.2.1 Museum Theories

In this sub-chapter, I include theories from several disciplines: museum theory, art history and aesthetics. My decision is based on a concept that reflects the relationship between the museum's role and the subject matter that the museum is dedicated to. These theories also present the role of the curator and his activities that are components of the museum's identity as defined in Chapter Four Research Design.

According to the International Council of Museums (ICOM), a museum is "*a non-profit making, permanent institution, in the service of society and of its development, and open to the public, which acquires, conserves, researches and communicates, and exhibits for the purpose of study, education and enjoyment, material evidence of people and their environment.*" The British Museum Association as well as the American Association of Museums has introduced definitions that are slightly different. There exist many more definitions, but the common ground, which differentiates it from other institutions, is the insistence on the activities of a museum: conservation, research and communication. These activities are the basis on which peer committees define a museum as an institution with the right to tap public funds (Ginsburgh and Mairesse 1997).

Museology Theories

The field of museology is a “new” science that developed during the twentieth century²⁶. However, defining museology as a science seems to be problematic because it is difficult to link between the practice as performed by the museum's staff and the theoretical framework. Since the 1960s, several attempts have been made to define museology theory, often in order to assess the current status of museology as an academic discipline. The first comprehensive publication about the theory of museology was published in 1968 by Jiri Neustupný on the 150th anniversary of the establishment of the National Museum in Prague and the Moravian Museum in Brno (Neustupný 1968).

Neustupný's ideas were first formulated in his doctoral thesis *Problems of Modern Museology* (1950). At the end of his life, he once again summarized his views on the status of museology as academic discipline (Neustupný 1980 and 1981).

Initially, Neustupný made a subtle distinction between on the one hand, theory and methodology, and science, on the other. For him museology is a theory, a methodology of museum work, not a science. He argued that as a field of theory museology has its own identity and is even a relatively independent branch of the body of theoretical knowledge associated with a well-defined and culturally important aspect of human activity in museums. However, as a science museology does not have its own specific method of study. Museology is, in Neustupný's opinion, an aggregate of scientific disciplines; each of the disciplines, which comprise it, has its own subject of study. In this connection, the term 'museological discipline' is introduced. Each 'museological discipline' has its own specific work method corresponding to the character of the branch of science represented in the museum's collection. For example, historical museology uses the same methods as history. In 1980, however, Neustupný abandoned his formal objections: *'The question, asked by some authors, whether Museology is a separate academic discipline or not has little significance within the contemporary system of knowledge and contemporary sociology of science. Even the most classical academic disciplines have undergone considerable changes, extensions and regroupings during the last decades. As a consequence of such changes, "theory" and "discipline" appeared as quite*

²⁶ Professional Training of Museum Personnel in the World. Actual State of the Problem (Paris, 1972).

synonymous terms. What is important with regard to Museology is that it does exist as a discipline, irrespective of whether, according to a prescriptive judgment, it should be separate or should not'. Neustupný claims, that museology can be accepted as a scientific discipline, but according to Van Mensch (1992), Neustupný was not able to define its cognitive orientation. He considered museology as an aggregate of different theories and methodologies.

Van Mensch (1992) maintains that one of the main doubts regarding the profile of museology as an autonomous, academic discipline concerns the relationship between museology as a discipline typically related to the field of museums, on the one hand, and the collection-related subject-matter disciplines on the other. The term ***subject - matter*** discipline commonly refers to those disciplines involved with the uses of museum collections as a resource, like art history, anthropology, natural history, etc.

According to Van Mensch (1992), the historical development of the museological orientation within the museum field, can be described in terms of a major shift of perspective from 'special museology ' (i.e., museology as seen from the perspective of subject-matter disciplines) towards 'applied museology ' (i.e. museology as seen from the perspective of support disciplines) and finally towards 'theoretical museology ' (i.e. museology seen as a genuine academic discipline). In the course of this development, the subject-matter content of museum theory decreased.

The International Committee for Museology (ICOM), founded in 1976, has played a crucial role in the acceptance of museology as a 'science'. However, most authors, even when they accept the possibility of a theoretical-synthetic museology, consider the transition from the empirical-descriptive to the theoretically synthetic stage as not completed. In this respect, Gluzinski distinguishes between "real" museology and "postulated" museology (Gluzinski 1983). Real museology refers to the present state (empirical-descriptive), museology not yet having established itself as a self-contained discipline. Postulated museology refers to the future state (theoretical-synthetic), which will eventually emerge from the theoretical discussions. The main drawback in the transition from real to postulated museology is the lack of a new, generally accepted paradigm that fulfils the present needs of theory as well as practice. In this context Van Mensch (1992) mentions Thompson's attempt to describe

the biography of artefacts by discussing the recursive role in which rubbish helps to establish the status of objects and the boundaries between them (Thompson 1979). In this particular context, the disposal of the unsighted body within the space of the museum is part of the process of stabilizing that space as accessible (Hetherington 2003).

This attempt to create a theory of museology is based only on the subject matter and does not relate to other aspects of museology. Other attempts relate to museology other than through the subject matter. Such approaches as visitor behaviour (Cialdea 1988), the quality and the growth of collections (Van Mensch 1989) not only aim at developing descriptive models, but also claim to have predictive value (Van Mensch 1992). However, these approaches have created only 'descriptive models', not theories.

Stránský was the one of the first museologists that tried to summarise the different views held among museum staff members as to the question whether museology could be considered a true academic discipline (Stránský 1966). According to Stránský, some museum staff members feared that the transition from the empirical to the theoretical phase would separate museological theory from the reality of the museum itself (Stránský 1981b). Burcaw (1981) pointed out that in order to avoid a theory disconnected from practice, museum staffs tend to concentrate on a special subject-matter discipline, a particular museum or category of museums, or one particular technical field. He notes: *'In the United States, and in western countries generally I believe, we tend to view museum work more from the aspect of measurable results than from theoretical foundations'* (Burcaw 1981:30).

Jensen (1975) conducted a survey among museum staff members about their opinions of museology. The results were published five years later in the first issue of *Museological Working Papers* (Jensen 1980). According to Van Mensch (1992), Jensen's findings proved to be very similar to Stránský's. Based on the works of Stránský and Jensen, Van Mensch pointed out three lines of thought regarding museology: museology is an independent science; museology is an applied science,

i.e., concerned with the application of the theory and methodology of subject-matter disciplines; museology is not a scientific discipline (Van Mensch 1992).

Beneš already at the beginning of the Eighties explains the lack of unanimity concerning museology as a scientific discipline in three ways (Beneš 1981). Firstly, museum work has the disadvantage of heterogeneity of documents or objects that may belong to many different branches of science. This is perhaps the main reason why the work in libraries and archives has already brought about some shared higher level of conceptualization compared to work in museums. A second reason for the lack of unanimity is the fact that most museum workers tend to concentrate on their own domain. Those working in a particular field of research deny the scientific character of other museum activities. They identify themselves with the subject-matter discipline, rather than their specific museum-related task. This is re-enforced by the fact that there no special museological pre-entry qualifications are required. Finally, museum staff members are inclined to restrict their interest to their own type of museum, not identifying themselves with the whole museum field. Zeller (1984), in his study of the professional profile of educators in major American art museums, confirms Beneš' observations. Zeller found that art museum educators see themselves primarily as art historians, i.e. as subject-matter specialists rather than educators or museum staff workers (Zeller 1984).

According to Van Mensch (1992), the history of museology can be described as an emancipation process involving the breaking away of museology from the subject-matter disciplines and the profiling of its own cognitive orientation and methodology. In Vergo's (1989) vision of "New Museology" ²⁷, he defines what he calls the "old" museology as a discipline that deals *"too much with museum methods, and too little about the purpose of the museum"* (Vergo 1989:3). In this sense, the "old" museology deals with the history and development of museums and the profession of the curatorship. According to O'Dorotheý (1986), most museology research focused on art history and art evaluation; the museum itself is not the subject of the research. The museum was a neutral space, metaphorically described as a "white cube". The "New

²⁷ The term "new museology" used here is a translation of the commonly used French and Spanish terms "nouvelle muséologie" and "nueva museología."

Museology "", as defined by de Varine (1985), re-examines the role of the museum within the society. New Museology theories regard the museum as a public institution and discuss the cultural role of the museum and the interrelation between the museum and the community (Hilde 2000). The outcome of the New Museology concept is what Billaigue-Scalbert (1983) calls the "new" museum, an attempt to redefine the museum's role in society. From this point, the debate on museological theories switches from **museology** to the **museum**.

The "new" museum does not conserve for conservation's sake, but proceeds from the requirements of the present (Billaigue-Scalbert 1983:38). Thus, the job of the "new" museum is first of all to collect, keep and study the elements of this collective memory, which is manifested in individual testimony. The "new" museum forms collections in the sense of placing objects in museums only to a limited degree. The emphasis on collection activity is placed on forming an extensive data bank that records the natural and cultural inventory or heritage of a community and its territory (Querrien 1985:199). Everything that exists is interpreted as part of a system of interactions that humans form with their natural and cultural milieu. De Varine describes (1979:83) the significance of the collection for the "new" museum: *"The collection is composed of everything this territory has and everything that belongs to its inhabitants, both real and personal property, material or non-material goods. This is a living heritage, constantly changing and constantly being created, belonging essentially to individuals, families, small collectives, which a motivation and research team can use as needed for all kinds of actions. The acquisition of fragments of this heritage is not programmed and takes place in effect only in the case of abandonment, risk of alienation prejudicial to the community, voluntary gift or definitive use for another purpose. It is only a last resort and the collection proper of the museum, in the institutional sense, cannot be an end in itself."*

It seems that the history of museology can be described as an emancipation process involving the breaking away of museology from the subject-matter disciplines and the profiling of its own cognitive orientation and methodology. The conceptual framework of the subject-matter discipline was thought to be sufficient for museum work; museology needed no conceptual framework in itself. Stránský consequently

refers to this approach as the 'pre-scientific phase' of museology as an academic discipline. Other authors have described this formative phase as the 'museologie stage' (Tsuruta 1980:47) or 'Implizitstufe' (Jahn 1979:270). In Kuhn's terms, we could also call this phase museology's pre-paradigmatic stage (Kuhn 1976).

Although from a meta-museological point of view, the transition of the empirical-descriptive to the theoretical-synthetic stage started to take place around 1970, museology as an autonomous academic discipline is still not generally accepted. It seems that even now in the twenty-first century we are still defining the museology paradigm.

3.2.2 The Concept of the Art Museum

The ICOM definition of a museum also extends to art museums: *"a non-profit institution, in the service of society and of its development, and open to the public"* (Ambrose and Crispin 1993). This definition also describes the task of the art museum is to acquire, to conserve, to research and to communicate, and exhibit for the purpose of study, education and enjoyment, material evidence of people and their environment (Ambrose and Crispin 1993).

From the late 18th century and the early part of the 19th, the concept of the art museum developed as a public institution that collects and exposes its collections to the public. The term 'museum' refers to the Greek and Roman idea of a sacred place dedicated to the Muses (Hendon 1979). In this sense, the term art museum can be regarded as an establishment that has the aura of housing the Muses, a place dedicated to the activity of art that the Muses inspired. Even today, the term "art museum" implies a building where the public as a temple perceives its function. During more than two hundred years of activity, the concept, aims and function of an art museum have changed.

3.2.2.1 The subject matter of the art museum

As Lee (1975) pointed out, in defining an art museum there are many reasons for beginning with the word *art*. Although the first word in the term *art museum*, the

second word is far more concrete and subject to definition. The word "*art*" is a decisive word in the term *art museum*, yet there is elusiveness about it.

While many definitions and theories about art that have emerged, especially during the 20th century, the issue of defining art and art evaluation that extends far beyond the boundaries of this study. Nevertheless, this debate is crucial in the history of art and criticism and the interpretation of art and I therefore feel that it necessary for this research to define art or to discuss the history of art theories. However, I limit this issue to the art theories that are relevant to my research and follow Lee (1975) in the context of the subject matter of an art museum. Although, as mentioned above, I disagree with Lee's opinion that the word "art" is a more decisive word than "museum", I adopt his definition of the term art in the context of an art museum that links art with other terms.

Lee (1975) claims that art museums provide homes for 'masterpieces'. Kenneth Clark (1979), Walter Cahn (1979) and other art historians argue that we need the word 'masterpiece' to express our esteem for the permanent and universal. While no amount of abuse or overuse can reduce such reliance on the term "masterpiece", careful student of arts should recognize that the term has been in state of flux since the inception of the term *chef d'oeuvre* dating back to Paris in the mid-thirteenth century. Dealing with masterpieces has remained almost entirely a naming activity (Bekora 1982).

Belting notes (2001) that before 1800, works of art were either imitative (portraits and landscapes) or narrative (history painting). But under the influence of Romantic modernity, the physical object—a painted canvas, for example, or a sculpture—came to be seen as visible testimony of the artist's attempt to achieve absolute or ultimate art, in short, the impossible. This revolution in interpretation coincided with the establishment of the first public art museums, in which Classical and Renaissance works were presented as the "real" masterpieces, timeless art of such quality that no modern artist could possibly hope to achieve. The Mona Lisa and other celebrated paintings preoccupied artists who felt burdened by this cult of the masterpiece as it came to be institutionalized. Belting claims that it was not until the 1960s that artists, such as Warhol, finally began to reject the idea of the individual, totemic work of art as well as the related concept of the "masterpiece". In addition, this rejection included

also its permanent exhibition, and the outmoded art market that fed off it (Belting 2001).

The debate over the term "masterpiece" in art as well in the museum is linked with two other terms – "**originality**" and "**quality**". These are qualities that Lee claims, each great work of art should have in it and which can be also called "power" and "wonder". These words imply a demand upon viewers for their attention and surrender to the work of art. .

The Oxford Dictionary defines '**originality**' as the ability to think independently or creatively and/or the quality of being new or unusual. Originality, if it exists at all, is not an absolute quality. Its identification is subject to a scale of relative values and knowledge and it is conditional upon time and place. It must be measured against its imitators: *"The original must be defined relative to the usual, and the degree of originality must be specified statistically in terms of incidence of occurrence"...**the first criterion of an original response is that it should have a certain stated uncommonness in the particular group being studied*" (Barron 1974).

In Blond's view (2005), the concept of *originality* in art is relatively modern. Blond claims that the idea of originality is rooted in Renaissance concepts about the value of something and closely connected to the concept of the unique individuality of the subject. *Originality* becomes the unique characteristic that defines a distinctive *quality* in modern art. The concept of originality became a major subject of dispute in the 20th century among art historians, art critics and students of culture studies. Scholars such as Walter Benjamin, Clement Greenberg, Meyer Schapiro, Nelson Goodman and Rosalind Krauss explored the idea of the unique individuality of the subject and the whole concept of originality.

Walter Benjamin (1892 – 1940) authored many works of literary and cultural analysis. His central preoccupation is what he calls "the commoditisation of things" -a process in which he locates the value of things in the modern age. This process is the outcome of mass production and mass consumption in which art objects are replaced by mechanical reproductions. In his famous essay from 1935-1939, 'The Work of Art in the Age of its Mechanical Reproduction', he claims that photography has

"transformed the entire nature of art, destroying its semblance of autonomy in relation to social and political processes, and liquidating 'the traditional value of the cultural heritage'" (Benjamin 1992:521). For Benjamin, the photograph cannot be considered a singular and rare object for worship. Rather it is for the use of the consumer, for any purpose (Phillips 1982).

Phillips argues (1982) that for Benjamin the uniqueness of the 'original' artwork is a key both to its authority as an object worthy of respect and to its place in an unfolding tradition. The mechanical multiplication of an object and printing spell the end of these essential constituents or 'aura' of timelessness and sanctity, which he saw as essential to the classical artwork. In Benjamin's terms 'aura' can be defined as *"the unique value of the "authentic" work of art has its basis in ritual, the location of its original use value. This ritualistic basis, however remote, is still recognizable as secularized ritual, even in the most profane forms of the cult of beauty"* (Benjamin 1992:522). Aura contained within it the values of cultural heritage and tradition. Although in Benjamin's view, the loss of aura meant the loss of the original, this transformation from high valued objects to the ordinary liberated the art object.

In Benjamin's view, traditional art is mimetic; it reproduces an experience known to its viewers, one saturated with the mystery of the 'natural', whose meaning is seemingly independent of history. This experience is that of aura, *'the unique appearance; or semblance of a distance, no matter how close the object may be'* ((Benjamin 1992:522). In his note to his text, Benjamin's reveals what he means by using the word *distance*, 'inapproachability' (1969, 243, note S, 1969b:168).

In an essay on Baudelaire, Benjamin (1969b) refers to objects with aura as reflecting the gaze of the viewer. Such objects have been invested with human characteristics. Put less poetically, *'experience of the aura' . . . rests on the transposition of a response common in human relationships to the relationship between the inanimate or natural object and man'* (Benjamin 1969b: 188).

However, Phillips (1982) disagrees with Benjamin. In his study of the curatorial practices of the photography department of the Museum of Modern Art in New York, Phillips claims that in the history of the art, it is essential to the institutional reception of photography to include the domain of art photography prints. In this sense, a

photography print can belong to the category of the rare, original, and authentic and in these categories; we can even include magazine and newspaper photos.

Goodman (1976:119, note 12) is careful not to place his concept of '*genuine*' next to that of artistic '*originality*': '*Authenticity in an autographic art always depends upon the object's having the requisite, sometimes rather complicated, history of production, but that history does not always include ultimate execution by the original artist*'.

As Rosalind Krauss (1985) has demonstrated in an essay discussing Benjamin's dictum on photography's challenge to the idea of '*authenticity*', the history of production, in which the concept of a '*genuine*' member of a set of multiples must rest, can be complicated indeed. Krauss' criticises Benjamin by asking the following questions: "*How should we classify prints pulled (or printed) after the artist's death, or even just past the official size of an edition? What content has the notion of 'authenticity' in the case of an artist like Rodin, whose plaster models were not only cast and patinated by others but also realized in marble, in a variety of sizes, by mechanical means?*" Although Krauss' criticism challenged Benjamin's idea of '*authenticity*', it would be wrong to conclude that the concepts of '*original artwork*' or '*authenticity*' cannot be referred to works of art. This context even includes photography, typified by Krauss as '*work that acted out the discourse of reproductions without originals*' (Krauss 1985:168).

In Hendon's opinion (1979), the aims of art are different from those of most objects. While we regard most objects as having a use or function, the art object, in an aesthetic sense, aims only at providing an experience. In other words, art, when used for decoration or for education, is used in an aesthetic way. Objects that can be called art may be used to accomplish other purposes, but not art considered from the standpoint of aesthetic experience. Because a sophisticated appreciation of art requires an understanding of art codes, the museum curator can become very cynical about his customers.

For Pearce (1989), the object of art is part of the "material culture", which is a broader definition of the museum's collection and exponents. In this sense, the art object is equivalent to the "*artefact*". The material culture in the words of James Deetz (1977) is that section of our physical environment that we modify though culturally

determined behaviour. A definition of this scope would include houses and gardens, towns and fields, and even dance and songs, all of them areas in which museums have been showing an interest for some decades, usually as part of an effort to place their collection in a context that would make them more intelligible and more interesting to the public. These collections, both public and private, of material culture arrived in the museum by the 1850s. The guiding principle behind most of these collections was “*high quality*”. Their acquisition was in no sense systematic, but involved the choice of “good” pieces, which were considered to embody the finest design and the artisanship of their kind. According to Pearce, the museum tended to dismiss artefacts as simply the outcome of social process and gave them little significance in their own light, a view that re-valued museum collection of all kinds and the study of material culture in general.

Authenticity as a quality of objects is an expression of identity (Spooner 1987). Spooner maintains that one's identity “*is expressed through choice in the material world*” and objects are used “*to say something about which one is in relation to others. Authenticity, though stated in terms of objects, bears implications about the person*” (Spooner 1987:226-227). In the West, as Spooner suggests, authenticity became an issue only in the mid-nineteenth century when “*native handicraft gave way to the industrial revolution*” (Spooner 1987:219). As a concept, Spooner remarks, authenticity is not canonical, but depends heavily on cultural, economic, social and historical processes that a given group undergoes, and thus it is a renegotiable notion. Still, Spooner compiles some common criteria according to which Westerners usually determine authenticity. The most important factors he mentions are the artefact's age, its being handmade, its quality and uniqueness, as well as the connoisseurship needed to appreciate these qualities (understood as a cultural choice and knowledge of objects of interest) (Spooner 1987:195-23).

Clifford takes Spooner's analysis further and offers a map of objects in Western culture that comprises labels under which objects are stored and mechanisms that are used to define authenticity. In his diagram, he introduces four categories: 1) Art, which stands for authentic masterpieces (museum and gallery art); 2) Culture, which denotes authentic artefacts (objects of cultural and historical value, ethnographic museum exhibits) and embodies history, folklore and craftsmanship; 3) Non-Culture,

which stands for non-authentic masterpieces; and 4) Non-Art, which denotes non-authentic artefacts (tourist art, items of everyday use and mass-produced objects). Furthermore, Clifford emphasizes that the concept of authenticity may differ depending on our location, which Wisker defined, in a different context, as “*places or contexts from which we experience and speak, where we place ourselves ideologically, spiritually, imaginatively*” (Wisker 2000:8).

In Vickery's opinion (2006), since Andy Warhol's (1964) Brillo Boxes, many significant works of art have manifestly rejected artistic quality, skill, technique and style. Vickery feels that one cannot use the term ‘work of art’ without a presupposition of value. It is less obvious, however, determining what it is that constitutes aesthetic value and how value is identified or certified. Aesthetic value in the modern era has always been conceived in opposition to the instrumental rationality of bureaucratic systems and rational organization of all kinds.

Vickery (2006) claims that the two most influential ‘institution’ theories did not emerge from the sociology of art or sociology of institutions but analytical philosophy. These two theories are to be found in Arthur Danto’s essay ‘The Artworld’ (1964) and George Dickie’s ‘Institutional Theory of Art’ (1974).

Danto, in his essay ‘The Artworld’ (1964), argues that artworks emerge from a circuit of ‘theories’ or interpretative processes – exhibitions, debates, philosophy, history-writing, and reflection on other artworks – and gain an identity through participation in this circuit. That is, the art work itself is an *act* of interpretation – a speculative reflection on the concept of art and the function of that concept within art world activities. Its ability to generate further speculation is its measure of value.

In 1974, the philosopher George Dickie proposed an ingenious new answer to the old question: What is art? Art hood, he suggested, is not an intrinsic property of objects, but a status conferred upon them by the institutions of the art world (Skidelsky 2007). ‘Art and the Aesthetic’ (1974) is Dickie’s first attempt to construct an institutional (social-contextual-relational) definition of art. Dickie claims that the work of art, in the classificatory sense, is an artefact as “*a set of aspects of which has had conferred upon it the status of candidate for appreciation by some person or persons acting on*

behalf of a certain social institution (the art world)" (Dickie 1974:34).

Dickie (1975) claims that the art world consists of a core of creators, presenters and appreciators surrounded by critics, theoretician and philosophers of art. The creators are painters, writers, actors and the like while the presenters are the museum directors, gallery managers and so on. The appreciators are the museumgoers, concert-goers, etc. In addition to all these individuals, an extensive infrastructure is required to present works of art: museums, concert halls, art galleries, etc. All of these people and infrastructures interact to establish and maintain the institution, that is the art world in which the various personnel fulfil their established roles. According to Dickie the reason that a particular thing is a work of art *"is not (and never has been) that it possesses a certain observable characteristic or characteristics but it because it has acquired a status within the Artworld"* (Dickie 1975:419).

Wieand (1985) maintains that Dickie's earliest theory takes into account the context of the work of art, specifically, the art world, the social context of reception and the construction of meaning and value.

According to Lord (1987), Dickie maintains that although this definition is circular, it is not viciously circular because we are given a great deal of information about the art world. In 'The Art Circle' (1984) Dickie reviews the discussion of this earlier version of his theory but he now thinks that more should be said about circle. In this book, Dickie claims that *"not everything created by an artist [...] is necessarily a work of art [...]. Similarly, just because something is treated as a thing of a certain type by someone, does not necessarily mean that, something is a thing of that kind"* (Dickie 1984:60). Dickie claims that the works of art are art because of position they occupy within an institutional framework or context (Dickie 2004).

After Dickie, there were several attempts to define what makes up an art world using sociological methodology. For sociologists like Bourdieu, this institution is primarily (though not exclusively) national in character, with a structure that is understood most accurately in terms of the way sensibility has been used as a mode of socialization and aspiration for economic classes (Bourdieu 1973).

In 'Art Worlds' (1982) Becker writes the art world is "*a network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produce(s) the kind of art works that art world is noted for*" (Becker 1982). Vickery (2006) claims that art world debates about the basic sociological term 'institution of art' is often (wrongly) used as a synonym for 'the artworld'. The institution of art is the broad socio-cultural dissemination of art-knowledge and experience as a set of visual references, cognitive reflexes and general knowledge learned in the domestic environment, school and social interaction generally.

The art world, conversely, is a concrete network of state and civil institutions as commercial enterprises and, if understood in diagrammatic form, denotes the circular motion of the production, public display and reception of art. There is a circularity in the sense that art production itself is conditioned by the cognitive horizon of its reception – artists make art in the light of what at any given time in any given place is taken to be relevant, meaningful, interesting, innovative, and so on. While no art can be conceived outside the cognitive horizons of the institution of art, a considerable amount of art can find itself excluded from the art world.

In the Israeli context of the local "art world", Azoulay (1999) claims that an object becomes a work of art only by being displayed or collected in a museum (Azoulay 1999:100). Azoulay (2001) sums up this idea with her verdict that "*The museum is the temple; the curator, sometimes the critic, and sometimes the artist are the high priests*" (Azoulay 2001, 274). In other words, Azoulay describes the interrelationship between the museum's curator and the artefact in terms of an almost mythical power embodied within the museum, the museum's curator, art critics and the artist. It is what Dickie calls 'the art circle' or the 'artworld' that decides the status of an artefact for both the public and the art world. As I described in the introduction, this kind of relationship characterises also Israeli art (Azoulay 1999; Heller 2002).

In my research, I refer to Dickie's circular theory because this theory, although it has been criticised, it is relevant to this study. This theory supplies a model for understanding art as the subject of an art museum within a wider context than art history, what Dickie calls the "artworld". In this context, Dickie provides a broad

understanding of the role of the art museum as an institution as well that of the museum's curator. To be more specific, Dickie's theory and other similar ideas advocated by some of his followers, such as Azoulay, have helped me to understand the role of art museum and the curator in the specific context of the Israeli art world.

3.2.2.2 Art museum models

The art museums that display their collections to the public are relatively "young" institutions. The idea of art museum was a somewhat belated product of the Enlightenment. I chose two models of art museums that in my opinion are relevant to this study: the Louvre in Paris and the Museum of Modern Art (MoMA) in New York.

It was the French revolution and Napoleon that led to the establishment of the first art museum, the Louvre (Lee 1975). The Louvre became the model of housing the "masterpiece" and in what way they should be displayed.

Georges Salles, the former Director of the Museums of France, (1948-1949) claims that the Louvre's collection forms a coherent whole, focusing on western civilization in relation to the mother civilization: Egyptian, Sumerian, Aegean. Then, the collection relates to Athens, Rome, and Byzantium, arriving towards the first centuries of the Christian era, Medieval and Renaissance periods, and then modern art.

Duncan (1995) pointed out the importance of the Louvre Museum as a model or prototype of a public art museum and as such, gaining worldwide recognition. From the 19th and 20th centuries, the Louvre set the model for national galleries and art museums throughout Europe. In New York, Boston, Chicago, Cleveland and other American cities, museums were carefully laid out around the Louvre model. Like Salles, Duncan claims that this model showed themes of the great civilizations, with Egypt, Greece, and Rome leading to a centrally placed Renaissance. When no Greek or Roman originals were on hand, as they was the case in many American cities, the idea was conveyed by plaster casts of classical sculpture or Greek-looking architecture, the latter often embellished with the names or profiles of great artists from Phidias on.

As for the Louvre itself, despite a long history of expansions, reorganizations, and reinstallations, the museum maintained until very recently its 19th bias for the great epochs of civilization. Classical and Italian renaissance art always occupied its most monumental, centrally located spaces and were responsible for bearing and transmitting the museum's opening statements. In the course of the 19th century, the Louvre expanded its history of civilization to include the art of ancient Egypt, the Near East, Asia and other designated culture areas. Just as these episodes could be added, so others could be subtracted without damaging the museum's central program. Thus, following World War II, Impressionist painting and Far Eastern art were moved out of the Louvre. In Duncan's opinion, neither collection, however much valued, was essential; their subtraction actually clarified the museum's primary program (Duncan 1995:33).

Preziosi (2003) has argued that the Louvre was explicitly organized for the political task of creating republican citizens out of former monarchical subjects, and provided these subjects with the means for recognizing and realizing themselves as citizens of communities and nations (Preziosi 2003:84). Preziosi pointed out that the items in Louvre are arranged in apparent chronological or genealogical order. He connects this concept of what he calls 'dynastic succession' with the ideologies of romantic nationalism (Preziosi 2003:78).

The Louvre is based on a hierarchical concept [Salles (1948-1949), Lee (1975), Azoulay (1994), Duncan (1995) and Preziosi (2003)], in which western civilization and its origins, especially Greek and Rome art, stand at the pinnacle while other civilizations either are at the bottom of this scale or are as Salles notes (1948-1949) "*dealt with elsewhere*".

During the 20th century, another sort of art museum model was established by American and European art museums. This model was based on 'modernism', the central narrative of 20th century art. One of the first advocates of the modernism narrative was Alfred H. Barr, Jr. (1902 – 1981). The first director of MoMA, he adopted modernism as his organization's narrative. The MoMA model, as based on Alfred Barr's vision, was to display contemporary art alongside 150 years of history of art (Schubert 2002:91-93). Schubert (2002) points out that the Barr's concept in the

1930s was truly revolutionary. MoMA was, in Barr's own famous phrase, 'a laboratory', in its experiments, the public is invited to participate'.

Hughes (2004) states that Barr was committed to an ideal image of the museum as an *'instrument of change, the megaphone of newness in the cultural sphere, and the means by which the new art was shown to be not a weird, disjointed and rebellious episode in culture but a new and very serious canon'* (Hughes 2004).

Duncan (1995) points out that the history of modern art as expressed at MoMA would come to stand for the definitive story of 'mainstream modernism'. As the core narrative of the western world's premier collection of modern art for over half a century, MoMA has displayed practically all the famous 20th century avant-grade movements from Futurism up to Surrealism. A non-Cubist, "Expressionist" subplot, in which Matisse is the central figure, announced Van Gogh, Gauguin and Fauvism subordinate also present but subordinated to the Cézanne and the Cubism story and the Surrealism.

Nevertheless, there are other less enthusiastic evaluations of MoMA. According to Duncan and Wallach (1978) MoMA only *'appears to be a refuge from a materialist society, an ideal world set apart'*, when in fact it not only replicates the same commercial structures and their governing ideology of capitalism, but aims to *'reconcile you to the world, as it is, outside'* (1978:47; see also Prior 2003:52)

Duncan (1995) pointed out that the basic outlines of the MoMA model of modern art is based on a formally distinct style, or as a series of art-historical moments that open up new formal possibilities.

In Israel in the late 1960s and 1970s, the country's two leading museums -- the Israel Museum in Jerusalem under the direction of Martin Weil and the curatorship of Yona Fisher and the Tel Aviv Museum of Art under the direction of Marc Scheps and the curatorship of Sarah Breitberg-Semel -- adopted the MoMA model (Bauman 2002).

By the 1970s, however, the role of MoMA as the ultimate arbiter of modern and contemporary art was being severely questioned (Schubert 2002). Until then,

however, the MoMA ruled supreme, an admired and agenda-setting model for curators and museums all over the western world (Schubert 2002:50).

Hess (1969), Duncan and Wallach (1978), Duncan (1995), Bauman (2002), Schubert (2002), Prior (2003) and Hughes (2004) have described MoMA's art-historical and cultural role in the 20th and 21st centuries as the prototype for the modern art museum. This model is based on a *hierarchical* concept that defines which objects may be considered artefacts and should be placed in the museum, and which objects are to be excluded.

In his famous essay the "Valéry Proust Museum" (1967) Adorno's metaphor of the modern museum, as an "*anarchical production of commodities in fully developed bourgeois society*" becomes a discourse, which forms the basis of his critique of the modern museum and its practices. Adorno called museums "*the family sepulchres of works of art*," and drew attention to the linguistic similarity between 'museums' and 'mausoleums'²⁸. In this sense, Adorno regards the museum as preserving the past, which deprives the objects of life, from the reality outside the museum. Adorno refers only to the museums of art as sites for the decontextualisation of objects as a strategy of power (Sherman 1994:123).

Objects as a strategy of power are the basis of Michel Foucault's concept of *the hierarchical* observation of objects. This hierarchical observation indicates the connection between visibility and power and introduces the idea of an apparatus designed for observation, which induces the effects of power deployed through the visibility of those subject to it. Historically, this required the emergence of the specification of a space heterogeneous to all others and closed in upon itself like the hospital, museum or the archive (Hooper-Greenhill 1989:62).

²⁸ "The German word, 'museal' ['mueseumlike'], has unpleasant overtones. It describes objects to which the observer no longer has a vital relationship and which are in the process of dying. They owe their preservation more to historical respect than to the needs of the present. More than phonetic association connects museum and mausoleum. Museums are like the family sepulchres of works of art. They testify to the neutralization of culture" in T.W. Adorno, 'Valéry Proust Museum', in *Prisms*, trans. by Samuel and Shirley Webber (Cambridge, Massachusetts: MIT, 1982), pp. 173-185 (p. 175).

Foucault describes the archive in terms of the conditions of the possibility of its construction, thus changing it from a static collection of texts to a set of relations and institutions that enable statements to continue to exist (i.e., to become part of an archive). Thus, for Foucault, the archive is not a set of things or even a set of statements, but rather a set of relations; it is 'the general system of the formation and transformation of statements.' He argues that the archive of a society, culture, or civilization is a system of formation or transformation of statements characterized by discontinuity in that it tells us what we can no longer say (Foucault 1972).

According to this approach, the museum ceases to be just an archive, a structure/place housing a collection and "mediating" between them and the public, and becomes an asset in itself. By allowing itself to transform symbols and myths, the museum becomes an interpreter of society. In other words, by its actions, a museum takes upon itself the dual task of interpreting a certain reality and of creating one (Wittlin 1970). The museum both responds to what it feels are the needs and desires of the public as well as creates these needs.

In *Archive Fever: A Freudian Impression* (1996) Derrida describes the *archive* as the absolute gathering of information, where data is meticulously and methodically stored and preserved. This act of archiving could be the need to preserve something that no longer exists, therefore creating a mausoleum as a duty and homage for what is no longer active. Derrida traces a deep semantic link that discloses *arkhē* as both origin and commandment. Here, what is relevant is the unfolding of the concept of the archive as the place of co-existence of origin and law. According to Derrida, the archive functions both as a nomological (the document of law) and topological (the place of law) entity. It is nomological, due to its constitutive contents; topological due to its physical presence. Consequently, the archive is the locus from where power is exercised. Accordingly, the house – *oikos* of the *archons*, those in command -- becomes the edifice, which gathers these nomo-topological definitions, the *archeion*. This archetypical archive - that place of commandment and origin - contains official documents, which relate to the public and are, under a certain regime, at the public's disposal. The citizens have restricted access to these documents since the *archeion* is simultaneously private and public; the documents cannot be taken away, but can be used within the conditional accessibility, regulated by the state. Moreover, these same

documents are those, which constitute law, those that contain what regulates the citizens. Therefore, the archive becomes the 'provider' and the 'preserver' of its own subject matter: the official documents. The archive is the public depository of normative laws holding features of a private and public space.

This deep interrelation between private concealment and public visibility is constitutive of the structure of the archives and the art museum since private concealment regulates public exposure and vice versa. Archives and art museums can in fact fluctuate, simultaneously, from private and confined areas that resemble exchequers to spaces that are open to all. The continuous transition from private to public places them in an ambiguous state where it is difficult to recognize exclusive characteristics of the private or public field (Azoulay 1999:112-113).

Criticism of the *role* of the art museum in modern society and the rise of an alternative model can be traced to Soviet attitudes during the 1920s and 1930s towards the art museum. Groys maintains that this attitude during the 1920s and 1930s was the attempt to create a total space of aesthetic experience that combines art with the everyday life. This approach rejected the role of the art museum as a space that preserves and exposes the art of the past (Groys 1994).

Smith (1989) criticises the role of the museum in the context of idolization of the artefacts. He noted that the original intention behind the establishment of museums was that they should remove artefacts from their current context of ownership and use, from their circulation in the world of private property, and insert them into a new environment that would provide them with a different meaning. The essential feature of museums - and what differentiates them from the many extensive private collections, which preceded them - was, first, that the meaning, which was attributed to artefacts, was not arbitrary. In addition, the collections should be open and accessible to at least a portion of the public, who were expected to obtain some form of educational benefit from the experience (Smith 1989:6).

The experience of an art museum is not only educational but also aesthetic as Lee (1975) notes. The art museum provides an appropriate environment for experiencing works of art. It can organize aesthetic objects in ways that provide the possibility for

an audience to experience the values that man has invented to give shape, form and meaning to his life. Above all, it can be a "Pavilion of the Pure Pleasure of Art" (Lee 1975:30).

André Malraux in his book *"Museum without Walls"* (1965), which was written almost half a century ago and conceived before the World War II, illustrated a model of an imaginary museum that would replace the traditional structure of the art museum. The central idea was that we are witnessing a "change of function" of the original artwork that we admire in a museum. The book deals with the transformation of a work of art, of how its meaning changes when exhibited in a museum. In a museum, a crucifix becomes a sculpture; an image of the Virgin is a picture; and a sacred effigy is a statue. Malraux deeply questioned the ultimate meaning of this great transformation. This imaginary museum of Malraux's is not a volatile product of the imagination but a great world collection of images reproduced thanks to modern technology (Malraux 1965).

During the 1970s and 1980s from what has been termed the "New Museology"²⁹ a new ideal model of the art museum has emerged, the "ecomuseum" (Azoulay 1990: 61). In this study, the term "ecomuseum" concept is used in a variety of ways: the neighbourhood museum, community museum, integral museum, open museums etc. (Moller-Lanstedt 1989). This model, which was developed during the 1970s in France, sprang from a peripheral movement in museology, the "New Museology". People not things lay at the centre of this idea (de Varine 1976:127). Although it is described as "new" and must be considered a phenomenon of the 1970s and 1980s, this approach dates back to a 19th approach that developed where the museum was considered an educational institution in the service of society (Hauenschild 1988).

The debate over the ecomuseum that began in the 1970s thus situated itself within the long and rich history of the idea of the museum in France; at stake were nothing less than changing assumptions and practices in museology (Poult 1994). This new approach was directed, a priori, against the image of classical museum. The idea of the classical museum in Poult's view focuses on the nation's cultural heritage without sufficient attention to regional specificity. Hauenschild states that the "new" museum

²⁹ This movement in Museology will be explained in the following paragraph.

is defined by its socially relevant objectives and basic principles. Its work as an educational institution is directed toward making a population aware of its identity, strengthening that identity, and instilling confidence in a population's potential for development. In this regard, he quotes Maure (1985:17): "*A museum is a means, a tool available to a society to find, give form to, mark, demarcate its identity, i.e. its territory and its frontiers in time and space, with respect to other societies and other social and cultural groups*" (Hauenschild 1988).

My approach towards the art museum in Israel is to look upon the subject matter -- art -- as the central factor in the museum's operation. This approach is based on Lee's claim: "*Art can certainly be imagined without the presence of a museum; the art museum can hardly be envisaged without art*" (Lee 1975:5). My approach is also based on my personal experience. As mentioned in the introduction, my activity as a freelance curator derives from my qualification as an art historian. I therefore adopt Zeller's (1984) conclusion that art museum educators see themselves primarily as art historians, as subject-matter specialists rather than educators or museum workers (Zeller 1984).

The first four sub chapters of this part presented attempts to formulate a theory that could be used to explain both the cultural role of the museum within society, its relationship to the subject matter that defines the museum, and the role of the curator in relation to these attempts and the subject matter of the museum.

These chapters did not present a formulated theory integrating the museum as an institution, the role of the curator and the subject matter of the museum – all of which define the role of the museum. In an effort to redress this matter, the next chapters will focus on organization identity theories in attempt to understand how curators have constructed the identity of art museums in Israel. These theories include personal and group identity theories as well as organization identity theories, centre and margin identity theories and national identity theories.

3.2.3 Organization Identity Theories

Introduction

Identity and museums are seemingly unrelated and yet a closer look reveals a strong connection between the two. A museum, by its very role as a collector and exhibitor, is a policy-making institution, which takes a stand on several issues, not the least of which is issues of identity (Gonen 1991:35).

In her essay on the revolution which took place at Barbados' national museum, J. Canizzo (1987:22) states: "*Museums are symbolic structures which make visible our public myths: the stories we tell ourselves about ourselves are institutionalized in our museums*". According to this approach, the museum ceases to be just a structure/place housing collections and "mediating" between them and the public, and becomes an asset in itself. By allowing itself to transform symbols and myths, according to Canizzo, the museum becomes an interpreter of society. In other words, the museum's activity expresses, on the one hand, a certain interpretation of reality, and, on the other, creates one. In this sense, the museum responds to what it feels are the needs and desire of the public as well creates these needs. It is thus, at least in part, an ethos-building institution (Wittlin 1970).

According to the Oxford Dictionary the origin of the word 'identity' (noun) is the Latin word 'identitās', that means the 'same'. The word itself has several meanings and uses. In philosophy, it means a problem of distinguishing sameness from change or unity from diversity. In psychology, the word indicates those characteristics that determine the fact of being who or what a person or thing is. In mathematics, identity can refer to an equality that remains true regardless of the values of any variables that appear within it. According to L. K. Johnson the word is also used in characterizing organizations and corporations as a collection of communications tools, such as a logo, colour palette and typeface, that work together to create an image for an organization (Johnson 2002:11).

There are three distinct usages to the word "identity" (Stryker and Burke: 2000). Some use the term to refer to the culture of a people and draw no distinction between identity and ethnicity (Calhoun, 1994). Others such as Tajfel (1982) refer to 'identity',

as in 'identity theory'³⁰, as a common identification with a collective or social category. In this context, Stryker and Burke (2000) include also the use of this term in contemporary work on social movements, as creating a common culture among participants (Snow and Oliver 1995). In the third use of the term, Stryker and Burke (2000: 284) define identity as *"parts of a self composed of the meanings that persons attach to the multiple roles they typically play in differentiated contemporary societies"*.

These various uses of the word "identity", at least in the social sciences, derive from two theories, identity theory and social identity theory (Hogg, Terry and White, 1995; Stets and Burke, 2000; Stryker and Burke, 2000). These theories are the social basis of self-concept and the nature of normative behaviour (Hogg, Terry and White, 1995).

Following Gioia (1998:17-31), who links organization identity to individual identity; I shall point out the features of individual identity which supply the basis for extending the notion to organizations.

3.2.3.1 Identity Theory and Social Identity Theory

According to Gioia (1998), the concern with identity is literally an ancient one. Socrates, Plato and Aristotle all considered the conundrum of personal identity in one philosophical guise or another. Who is a person? What is her or his place in the world? That tradition of concern with identity is as pronounced in the 20th century as it was in the 5th BC. Such 20th century philosophers as Wittgenstein, Russell and Whitehead (A. N.), were very much concerned with questions of identity (Gioia 1998:18).

Identity theory traces its roots to the writings of George Herbert Mead, who presented in 1934 a framework underlying numerous sociological and social psychological issues. Highly simplified, Mead's framework posited a formula that claimed that society shapes social behaviour (Stryker and Burke, 2000).

Tajfel (1982) argued that group identity is maintained primarily by inter-group comparisons, and that groups seek positive differences between themselves and other

³⁰ I shall refer later to the definition of identity theory

reference groups as a way of enhancing their own self-esteem. According to Gioia (1998), Tajfel's work provides a strong hint that identity constructs have an apparent robustness about them and provide a good basis for building bridges from individual to organizational conceptualizations of identity (Gioia 1998:19).

Social identity theory is fundamentally concerned with understanding the variable nature of the “self” (Brown 2000). In social identity theory and the closely related self-categorization theory, a person has not just one, “personal” self, but rather several selves that correspond to ever-widening circles of group membership. Different social contexts may trigger an individual to think, feel and act based on, for example, his personal, family, regional, occupational, partisan, or national “level of self” (Turner 1987). A “social identity,” as seen from this perspective, is an *individual-based* understanding of what defines the *group* (Brewer 2001).

Identity theory (e.g., Stryker, 1968; Turner, 1978; McCall and Simmons, 1978; Burke, 1980) and social identity theory (e.g., Tajfel and Turner, 1979; Turner 1982 and 1985; Turner et al. 1987; Hogg and Abrams, 1988) can be regarded as two perspectives that have many similarities. Both regard the self as constituted by society, stressing its social nature and excluding perspectives that threaten the self as independent and prior to society. The two theories look upon the self as differentiated into multiple identities located in “circumscribed practices” (e.g., norms, roles). Although both use similar terms and language (e.g., identity, identity salience, commitment), the meanings may be quite different for the two types of practitioners (Hogg, Terry and White 1995).

There are certain points of difference. Identity theory is principally a micro-sociological theory and its aim is to explain the role-related³¹ behaviours of individuals. On the other hand, social identity theory is a social psychological theory and its aim is to explain group processes and inter-group relations (Hogg, Terry and White 1995).

Stets and Burke (2000) argue with Hogg, Terry and White (1995) about the difference between identity theory and social identity theory. Stets and Burke tried to merge

³¹ I shall explain later the concept of role identity

both theories into a wider theory and to forge a theory of the self that would consider both the role (the basis for identity in social identity theory) and the group (the basis for identity in identity theory) as bases of identity. Identities based on the person would provide stability across groups, roles and situations. This theory, it is argued, would be a stronger social psychology that can attend to macro-, meso- and micro-social processes. Identities deriving from the group, role and person provide different sources of meanings. These meanings emerge from what Stets and Burke (2000) define as 'the concept of Identity'.

The concept of identity is formed through a process in which the self is reflective in that it can take itself as an object and can categorize, classify or name itself in particular ways in relation to other social categories or cultural classifications. This process is called '*self-categorization*' or '*identification*'. The basic idea behind this process is that a social category into which one falls, and to which one feels one belongs, provides a definition of what one is in terms of the defining characteristics of the category – a self-definition that is part of the self-concept (Hogg et. al., 1995). The process of categorization accentuates both perceived similarities between stimuli (*physical objects*³² or people, including self) belonging to the same category and perceived differences between stimuli belonging to different categories.

Categorization of self and others into in-group and out-group defines a person's or a physical object's identity and accentuates the similarity to other features of the group (e.g., their group prototypically or normatively). A *prototype* is a subjective representation of defining attributes (e.g., beliefs, attitudes, behaviours) of social category, which is actively constructed from relevant social information in the immediate or more enduring interactive context (Fiske and Taylor, 1991; Hogg, et. al., 1995).

Stryker proposed that we have distinct components of self, called role identities, for each role position in society that we occupy (Stryker 1968; 1980; Stryker and Serpe 1982). *Role* identities may be self-conceptions, self-referent cognitions, or self-definitions that people apply to themselves as consequence of the structural role

³² Physical objects in the context of art museum can be regarded as expositis such as artefact of the exhibition displayed in the museum.

positions they occupy, and through a process of labelling or self- definition as a member of particular social category. Hogg et. al. (1995) refers to role identities as organized *hierarchically* in the self-concept with regard to the probability that they will form the basis for action.

According to Stets and Bruke (2000), the second area related to categorization is the process by which the self can be defined as a unique entity, distinct from other individuals. Social identity theories originally use the term '*salience*' to indicate the activation of an identity in situation³³. Social identity theories and identity theories have differed in their view of salience. In social identity theory, although a salient identity is an activated identity, scholars have been concerned with understanding what makes a particular social categorization. As Oakes (1987) points out, salience is not about attention-grabbing properties of social stimuli, but the psychological significance of a group membership. Borrowing from Bruner (1957), Oakes (1987) discusses the notion that salience is a product of accessibility and fit. Accessibility is the readiness of given category to become activated in the person. It is a function of the person's current tasks and goals, and of the likelihood, that certain objects or events will occur in the situation. A social category has comparative fit when an individual perceives group differences within it (Oakes 1987).

In identity theory, salience has often been discussed in a relative way: two or more different identities have been examined in the light of different social structural positions held by the individual and the possible impact of each on the person's performance. This notion, known as *salience hierarchy*, addresses which role a person will enact in a situation when more than one role may be appropriate. Styker (1968) also goes beyond the immediate situation by hypothesizing that people will seek out opportunities to enact a highly salient identity. Thus, it is not a matter of an identity being activated by a situation, but rather of a person invoking an identity in a situation and thereby creating a new situation.

According to Stets and Bruke (2000), although these two theories vie concerning salience in different ways, these ways are not mutually exclusive. Indeed, they may

³³For further discussion on the term situation, see Stets and Bruke (2000), Huddy (2002).

complement each other. Identity theory focuses on social structural arrangements and the link between persons; social identity theory focuses on the characteristics of the situations in which the identity may be activated. Both theories acknowledge the importance of the individual's goals and propose. Thus, understanding the conditions for the probability of and the actual activation of identity can be found.

Although these two theories are formulated in the framework of disciplines such as social identity theory and identity theory, which are not part of museology, I regard them as important to my research in defining identity in an art museum context.

3.2.3.2 Centre and Margins Theories of Identity

As mentioned above, social identity theory focuses on the characteristics of situations in which the identity may be activated. Within this framework, we can locate the centre/periphery relationship. Braudel (1979) describes three essential characteristics that are relevant to our discussion of the topic of centre/periphery:

- borders which circumscribe a zone, providing such a system of centrality/peripherally with its identity
- a (single, in the normal case) centre which constitutes both a "metropolis," (to use a term from the theory of imperialism and a dominant market economy)
- a pronounced hierarchy existing between, on the one hand, a number of less prosperous, moderately advanced sub-economies on the periphery and, on the other, a more affluent economic system at the centre. From this hierarchy emerge the fundamental inequalities and tensions that divide such a system into two camps, the "haves" and the "have-nots," and which account for the changes that the system undergoes over the long-term.

Flora (1999:113) states that in geographical terms a 'periphery' may be formally defined as one element in a spatial archetype in which the periphery is subordinate to the authority of the centre. Within this archetype, the centre represents a seat of authority while the periphery represents those geographical locations at the furthest distance from the centre but still within the territory controlled by it.

Marshall (1998) argues that the centre–periphery (or core–periphery) model is a spatial metaphor that describes and attempts to explain the structural relationship between the advanced or metropolitan area and a less developed hinterland, either within a particular country, or (more commonly) as applied to the relationship between capitalist and developing societies. A metropolis (also known as 'centre', 'core', etc.) is identified as the centre of political and economic power with an advanced labour market, skilled and educated workers, an abundance of value-added production facilities, high standard of living, etc. A hinterland (also known as 'periphery') is less able to withstand the political and economic interference of the metropolis. It does not have abundance of resource extraction industries or of skilled and educated workers. The standard of living is lower in this area and in many ways; it emulates the culture of the metropolis.

The political sociologist Stein Rokkan (1921-1979) applied an analysis employing centre/periphery relationships to “*the endowment of resources [i.e. raw materials, capital, knowledge, symbolic capital etc.], distances and channels of communication. Typically, a centre controls the bulk of the transactions among the holders of resources across a territory; it tends to be closer than any alternative site to the resource-rich areas within the territory, and it is able to dominate the communication flow through the territorial diffusion of a standard language and through its control of a set of institutions for consultation and direction. By contrast, a periphery controls at best its own resources, tends to be isolated from other regions, and contributes little to the total communication flow within the territory*” (Rokkan and Urwin 1983:14).

Fanon (1963) maintains that centre and periphery are part of the critical language of duality. This duality is part of spatial imagination that seems to come so naturally to the geographical thinking of a progressive, post-colonial cast of mind: margin and metropolis, the global and the local, the nation and the world.

In his famous essay "Black Skin, White Masks" (1952) originally titled "An Essay for the Disalienation of Blacks," Fanon claims that the category "white" depends for its stability on its negation, "black." In Fanon's binary system, neither element exists without the other, and both come into being at the moment of imperial conquest. For Fanon, being colonized by a language has larger implications for one's consciousness:

"To speak . . . means above all to assume a culture, to support the weight of a civilization" (Fanon 1952:17-18). Speaking French means that one accepts, or is coerced into accepting, the collective consciousness of the French, which identifies blackness with evil and sin.

Rokkan (1966) describes a centre as the command-and-control hub, the focal point of power, and, to the extent that it has achieved a certain magnitude, as the geographic embodiment of the political system. As social geographers posit, in order to carry out these functions, a centre concentrates specialized personnel and organizations, bureaucracies, cultural and military elites, religious hierarchies, commercial institutions, transportation facilities etc. The usual statistical indicators of social conditions and trends used in historical studies are derived from such social geographic concepts (Rokkan et al.1971:33).

Marshall (1998) maintains that centre–periphery models are most likely to be encountered in studies of economic underdevelopment and dependency and tend to draw on the Marxist tradition of analysis. The use of the centre–periphery model in this context assumes that the world system of production and distribution is the unit of analysis. It also assumes that underdevelopment is not a simple descriptive term that refers to a backward, traditional economy, but rather a concept rooted in a general theory of imperialism.

In Marshall's view (1998) of the centre–periphery model, underdevelopment is not the result of tradition, but is produced as part of the process necessary for the development of capitalism in the main capitalist countries and its continued reproduction on a world scale. The theory assumes a central core of capitalist countries, in which market forces determine the economy, there is a high organic composition of capital, and wage-levels are relatively high. In the peripheral countries, on the other hand, there is a low organic composition of capital and wage-levels, that do not meet the costs of labour. Indeed, the cost of production of the labour force may be subsidized by non-capitalist economies, particularly rural subsistence production. Likewise, in peripheral economies, largely non-market forces such as kinship or patron-client relations may determine production and distribution.

Traditionally, the idea of centre and periphery has been confined largely to the fields of politics and economics. However, in 1961 in a seminal paper, the sociologist Edward Shils proposed the extension of the idea to various aspects of cultural history. Since then 'centre and periphery' have become '*a very powerful heuristic set of concepts within archaeological, historical and other studies of society and ideology*' (Bilde 1993:9).

As mentioned above, the geographic periphery is distinct and clear, while the cultural periphery is much harder to define. Cultural periphery can be traced as a part of the both the periphery and the mainstream. In this context, non-conventional artistic activity can be regarded as belonging to the periphery (Sable-Friedman 2003:17, 45). From this distinction, we see that the cultural periphery is defined by the character of the artistic activity and by the interrelation between what are called "periphery" (margins) and the "mainstream" (centre).

According to Edward Shils' model (1975), social structure is defined as a system of relations between authority/centre versus periphery/ margins. "*The centre*," says Shils, "*is a phenomenon of the realm of values and beliefs, which govern society*" (Shils 1975:3) because, "*authority is thought to possess a vital relationship to the centre*" (Shils 1975:8). Furthermore, "*authority has an expansive tendency*" (Shils 1975:9).

'Azariyhu (2007) maintains that the primary model of relationship between centre and periphery is bipolar. It reflects a basic, unequal relation between these two components. The term 'periphery' emphasizes the advantage of the centre over the periphery and the dependence of this periphery to the centre. 'Azariyhu criticises this model by claiming its simplicity does not express other components of this system (in Helibronner and Levin 2007:169)

'Azariyhu adapted Even-Zohar's "polysystem theory" to the centre and periphery system. As a concept, Even-Zohar's polysystem theory was flexible enough to be applicable to phenomena on various levels. According to Even-Zohar's model, the

polysystem is conceived as a heterogeneous hierarchized conglomerate of systems that interact to bring about ongoing, dynamic processes of evaluation within the polysystem as whole (Shuttleworth 1998: 176). In adopting Even-Zohar's model, 'Azariyhu claims that the relationship between centre and periphery is a dynamic system that includes interrelationships between diverse systems. According to 'Azariyhu, these interrelationships over a period of time reflect social, economical, political, and geographical as well as cultural changes (in Helibronner and Levin 2007:169).

In addition to polysystem theory, 'Azariyhu suggests another model within the relationship between centre and periphery. In this model the centre becomes the periphery of another centre: what functions as a centre on the local (national) context becomes a periphery in the world-wide context. Another model in the local context that 'Azariyhu suggests involves two centres that struggle for economical, political and cultural hegemony (in Helibronner and Levin 2007:169). This model refers to Wallerstein's theory of world systems. According to Wallerstein, *"a world system is a social system, one that has boundaries, structures, member groups, rules of legitimating, and coherence. Its life is made up of the conflicting forces which hold it together by tension and tear it apart as each group seeks eternally to remould it to its advantage. It has the characteristics of an organism, in that it has a life-span over which its characteristics change in some respects and remain stable in others" ... "Life within it is largely self-contained, and the dynamics of its development are largely internal"* (Wallerstein 1976: 347).

In Goldfrank's view, Wallerstein's world system, termed a "world - economy", is integrated through the market rather than a political centre. Accordingly, two or more regions are interdependent with respect to necessities like food, fuel, and protection, while two or more polities compete forever for domination without the emergence of one single centre (Goldfrank 2000).

In this research when I use the terms "authority" or "centre" in the specific context of Israel's museums of art, they are related to what Legget and Morgan (1996) called the "mainstream". Legget and Morgan (1996) refer to "mainstream(s)" in the semi-plural

to highlight the notion that what is dominant is neither monolithic nor static, and hence the contours of the “margins” need not to be fixed (Legget and Morgan 1996).

The definition of “peripheral museums” is used in Israel in its postmodernist cultural context, and as such defines a local museum as a relatively small community striving to shape its own identity (Zommer 2002). Ficher-Dixson (1998) characterized the periphery (margins) as separation and longing to depart from the centre. However, in opposition to Ficher-Dixson, Sa’ada (1999) claimed that the activity in the Israeli periphery influences the centre. During the Nineties, according to Sa’ada, we can trace in the Israeli cultural sphere, a change in the status of the centre and periphery (Sable-Friedman 2003:18).

A “peripheral museum of art” in Israel is a term employed by art critics, curators, museum directors etc. Members of the Museum Department at the Israel Ministry of Education and Culture in budget discussions in the Knesset also use it. The protocol of the last budget discussion of the Commission for Museums funds and subsidies in the Knesset (No. 444, 17.05.2005) shows the problematic aspects of defining the concept of a “peripheral museum” in Israel. The members of the commission seem to be unable to specifically define cultural periphery in the context of museums in Israel. Some commission members pointed out that Tel Aviv was a metropolis and the cultural centre and that everything outside this area was part of the cultural periphery, a periphery that included large cities like Jerusalem and Haifa in the north of the country. In the course of the discussions, none of the participants explained why Tel Aviv or its museums were to be regarded as the "cultural centre" and by whom. Others referred to the periphery in terms of money such as the annual income of a museum or the amount of visitors per year. Still others mentioned such criteria as the scale of the exhibition space or the quality of the staff. None of the commission members referred to the characteristics or the identity of the museums.

Organization Identity Theories

Albert and Whetten introduced the concept of organizational identity in 1985. Based on their empirical research results, they suggested that organizational identity embodies the characteristics of an organization that its members perceive to be central, distinctive, and enduring (or continuing) in the organization when its past, present and the future are taken into account. Albert and Whetten concluded that organizational identity is: (a) what is taken by organization members to be central to the origination; (b) what makes the organization distinctive from other organizations (at least in the eyes of the members); and (c) what is perceived by members to be an enduring or continuing feature linking the present with the past (Gioia 1998:21).

Ashforth and Mael (1989) maintain that social identification is a perception of oneness with a group of persons and stems from the categorization of individuals, the distinctiveness and prestige of the group, the salience of out-groups, and the factors that traditionally are associated with group formation. Social identification leads to activities that are congruent with the identity, support for institutions that embody the identity. Furthermore social identification is connected with stereotypical perceptions of self and others, outcomes are traditionally associated with group formation, and it reinforces the antecedents of identification. This perspective is applied to organizational socialization, role conflict, and inter-group relations.

In his essay "The Definition of Meta-definition of Identity", Albert (1998) attempts to theorize about his and Whetten's (1985) empirical definitions and to construct a meta-definition of the origination of identity. According to Albert, if one considers that the core question of identity is "Who am I?" or in Albert's word "What kind of firm is this?", the next step is not measurement of identity but a discussion of why identity is relevant or important within a particular context (Albert 1998:3). By meta-definition of organization identity Albert means a statement or definition of the nature, purposes, and functions of a definition. In Albert's view, definitions serve as a way of: 1) stating identity; 2) defining competitive and cooperative relationships with other terms; 3) ending conceptual disputes and thus preparing the way of measurement – its preoperational or pre-measurement function; 4) of locating a term within a particular context – its orienting or contextual function; and 5) of generating new ideas – its generative or revelatory function.

In order to crystallize his definitions of organization identity Albert explores the boundaries of the definition by asking questions about the nature of the definition. As Albert states, the study of identity and the process of identification are best described in narrative and qualitative terms (Albert, 1998:12). In Albert's view, concepts such as identity and identification only have working definitions; they help a group get on with its work. The preciseness of the definitions is sufficient for the task, orienting and providing direction (strategic intent) rather than a precise location.

In this study, I regard Albert's concepts of identity and identification as working definitions. This approach corresponds to my attitude towards the use of theories in this study. As I mentioned in the introduction to Part II, these theories, although they may be sometimes obscure, they served as lenses that guided me through the research process.

Ashforth and Mael (1996) maintain that the central character of the organization is rooted in the “*more or less internally consistent system of pivotal beliefs, values, and norms, typically anchored in the organizational mission that informs sense making and action*” (Ashforth and Mael 1996). Accordingly, Empson (2004) argues that the concept of centrality reflects the needs and preferences of the senior management but only to the extent organizational members in general share that understanding. Ashfort and Mael assert that the member’s perceptions of the distinctive character describing identity on an organizational level are formed based on comparison with referent organizations, mostly the companies considered as main competitors.

An organization's identity reflects its central and distinguishing attributes, including its core values, organizational culture, modes of performance, and products (Albert and Whetten 1985; Dutton and Dukerich 1991). For members, organizational identity may be conceptualized as their cognitive schema or perception of their organization's central and distinctive attributes, including its positional status and relevant comparison groups (Dutton and Penner 1993; Kramer 1993; Dutton, Dukerich, and Harquail 1994). Consequently, external events that refute or call into question these defining characteristics may threaten members' perceptions of their organization's identity (Dutton and Dukerich 1991).

However, according to Oliver and Ross (2003) the concept of organizational identity is problematic due to the variety of definitions of "identity" that are grounded in particular ontological and epistemological assumptions. Oliver and Ross (2003) pointed out that while there is considerable conceptual research into organizational identity, only a few scholars, such as Forman and Whetten (2002) have studied these conceptual works.

In this context one of the definitions of organization, identity springs from the shallow distinction between identity and image. According to Gioia, Schulz and Corley (2000), identity and image has become the subject of rather intensive organizational study. In recent years, identity and image have acquired the status of key concepts employed to describe and explain individual and organizational behaviour (Gioia, Schulz and Corley 2000, 63). These concepts are employed in relation to a wide variety of approaches: organizational identity (Ashforth and Mael 1989); threats to identity (Elsbach and Kremer 1996); organizational image and identification (Dutton, Dukerich and Harquail 1994); organizational image as a state (Alvesson 1990); adaptation (Dutton and Dukerich 1991); issue interpretation (Gioia and Thomas 1996); or member commitment (Whetten, Lewis and Mischel 1992).

Organizational image has been the subject of many different conceptualizations and definitional debates. Bernstein (1984) suggested that we should be concerned about the image our company projects not because we want to manufacture it but because we need to discern how we are being received and how those perceptions square with our self-image (Bernstein 1984:13). Other scholars include the public's perception of a given organization (Berg 1985) and the notions involving the ways organization members believe others see the organization (Dutton and Dukerich 1991).

Gioia and Thomas (1996) have observed that the common thread among various definitions is that image reflects external appraisals of the organization, whereas identity represents the perceptions of organisation insiders (Scott and Lane 2000:43).

Hatch and Schulz (2000) have noted that although the multidisciplinary nature of identity and image and reputation research creates considerable conceptual confusion,

these concepts are also a rich source for theorizing. To solve the trade – off between simplified and overwhelming complexity, Hatch and Schulz adopted the method of relational differences based on Saussurian logic, which involves comparing and contrasting a term to other related terms. Following this logic, they compared and contrasted identity to two related concepts – organizational image and culture. This approach enabled them to propose a relational definition of identity. *"Who we are can't be completely separated from the perceptions others have of us and that we have of other. Multiple images of identity refer to the same organization. Identity is a text that is read in relation to cultural context. Tacit understanding sit alongside overt expressions of identity and identity, involves the instrumental use of emergent cultural symbols"* (Hatch and Schulz 2000:27).

As an outcome of this discussion, Moingeon and Soenen (2002) propose an integrated model of organizational identity. This model is composed of five distinct interacting facets, which compose a dynamic system. Each facet is composed of those elements that, following Larçon and Reitter (1979), Albert, and Whetten (1985), are at the core, distinctive and enduring. Applied at the corporate level, the five facets are:

1. The **professed identity** refers to what a group or an organization professes about itself. . The professed identity is often oriented toward the future, and may sometimes be regarded as a *desired* identity. It is the answer, the statement or the claim that organizational members use to define their collective identity.
2. The **projected identity** refers to elements an organization uses, in more or less controlled ways, to present itself to specific audiences. It notably consists of communications, behaviours and symbols. The key distinction between the professed and projected identity is that the latter is mediated.
3. The **experienced identity** refers to what organizational member's experience, more or less consciously, with regard to their organization. It consists of a collective representation held by members.
4. The **manifested identity** refers to a specific set of more or less tightly coupled elements that have characterized the organization over a period of time. It may be conceived as an organization's "historical" identity.
5. The **attributed identity** refers to the attributes that are ascribed to the organization by its various audiences. It differs from the experienced identity which are self-attributed.

As noted in the Chapter two, the art museum is by definition an organized and permanent non-profit institution that developed from the treasure storehouse approach of the traditional art museum into a multi-service art institution (Hendon 1979) .This enables the researcher to approach museum study as an organizational study that provides an active and fruitful line of organizational research. (Seminal theoretical statements on this approach have been published by Meyer and Rowan 1977; DiMaggio and Powell 1983; for reviews see Scott 1987, 1994; DiMaggio and Powell 1991).

Summary

Chapter Three focuses on the theories that guided me in understanding the nature of museums, their settings and the way in which the curator constructs their identity.

As I stated above, the first sections are dedicated to presenting the attempts to formulate a theory that can be used to explain both the cultural role the museum plays within society, its relationship to the subject matter that defines the museum, and the role of the curator in relation to these efforts and the subject matter of the museum.

Although I have not presented a formulated theory linking the museum as an institution with the role of the curator and the subject matter that defines the role of the museum, this presentation illuminates aspects vital to such an inquiry.

The next sections focus on organizational identity theories in attempt to understand how curators in Israel have constructed the identity of the country's art museums. These theories include personal and group identity theories, as well as centre and margin theories. These theories are crucial to the specific way this research is conducted. They guided me in locating the process of shaping the identity within the conceptual framework of identity, and within this structure allowed me to interpret the findings.

As in case study strategy, some of these theories are located prior to the data collection while others are located after the data collection and the interpretation

(Creswell 2003). The process of developing the conceptual framework in this study is characterized by moving back and forth within the study and each new aspect of the research involves searching for adequate theories and renouncing others, which at this stage seem less adequate. Creswell (2003) maintains: "*These theories are not generalization of theories but development of theories included in conceptual network. These theories can be a development of the categories and themes that derive from the data collection and interpretation*" (Creswell 2003:133).

Chapter Four: Research Design

Introduction

This chapter focuses on the construction of the research design. It presents the considerations and the boundaries of the decisions for the design. The chapter presents the type of the research, the research question, the methodological strategy used in order to answer the research question, the case study approach and the documentary research that I use in this inquiry.

The chapter culminates with the scheme of the research design, which presents the continuum of the study.

4.1 Research design: considerations

The aim of this study is to explore the process shaping the identity of peripheral art museums in Israel during the 1990s. Since this research is ethnographic, we chose a naturalistic approach in order to formulate a research design that corresponds to the naturalistic paradigm (Lincoln and Guba 1985).

The period of time this research encompasses is the last decade of the 20th century. It focuses on two small art museums in the north of Israel, the Janco Dada Museum in Ein Hod, and the Ein Harod Museum, in Kibbutz Ein Harod. Both are non-profit organizations.

Although "identity" and "museums" are seemingly terms that do not have much to do with one another, a closer look reveals a strong connection between the two since a museum, by its very role as a collector and exhibitor, is a policymaking institution. As such, it must take a stand on a variety of issues, not the least of which is questions of identity (Gonen 1991:35).

Inbar (1984) in discussing what constitutes the identity of a museum argues that the museum's programme constitutes its identity. By "programme", Inbar means, "the process of planning that defines the museum's identity guidelines" (Inbar 1984:16). According to Inbar, this process includes three kinds of activities: defining the role of

the museum, museum policy and the museum's mission statement. These activities comprise the museum's goals and delineate why the museum was founded (Inbar 1984:8).

According to Lord and Lord (2000), museum planning, what Inbar (1984) in her manual calls the museum's programme, is "*the professional response to the study and practice of facilitating the preservation and interpretation of material culture by ordering all those components that comprise a museum into a constructed or renovated whole that can achieve its functions with optimal efficiency*" (Lord and Lord 2000:2). In this context, the planning goals are to provide space and facilities that are pleasing and effective in preserving and interpreting museum collections for visitors and to establish and/or maintain an institution that can perform these functions efficiently.

As I mentioned above, Inbar (1984) claims that the museum's programme defines the **museum's identity** guidelines. This claim implies that in order to research the museum's identity one should research the museum's programme. Other researchers such as Lee (1975), Meyer (1979) and Hendon (1979) choose components of the museum's programme in order to define and characterize the art museum. Lee (1975) and Hendon (1979) draw several categories that enable us to analyse an art museum by the:

1. size of collections and their subject matter
2. characteristics of the museum exhibitions
3. professional staff and functional organization
4. museum funding-sources of income (public and private sector), expenses and etc.
5. museum audience – museum attendance, museum membership
6. museum educational activities.
7. physical facilities, location, number of parking spaces on site and etc.

These categories are based on art museum activities. According to Ginsburgh and Mairesse (1997), there are other ways to analyse a museum. Weil (1990) proposes that the institution's objectives and not its activities should be taken into account in

defining it as a museum. According to Ambrose and Ruynard (1991), the British and American museums, which stress the importance of the "mission statement," follow Weil's idea. According to them, most mission statements are too general and do not single out priorities. Ginsburgh and Mairesse (1997) suggest starting from the curators and not the museum. Although they criticise the "curators" of the institutions that call themselves museums, their approach opens the way to look at a museum through the curator's activities and his vision. However, the 17 activities listed in Ginsburgh and Mairesse's research are based on categories of art museum activities as defined by Lee (1975) and Hendon (1979).

The museums in this study are public institutions and as such, I refer to Albert's (1998) description of organisation identity. According to Albert (1998), if one considers that the core question of identity are "Who am I?" or, in Albert's own words "What kind of firm is this?", the next step is not measurement of identity but discussion of why identity is relevant or important within a particular context (Albert 1998:3). Albert's remarks suggest the necessity of defining the concept of definition including the nature, purpose and function of definition. According to Albert, definitions function as : 1) a statement of identity; 2) a way to define competitive and cooperative relationships with other terms; 3) a way to end conceptual disputes and thus prepare the way for measurement ; 4) a way to locate a term within a particular context ; and 5) a way to generate new ideas.

As Albert states, the study of identity and the process of identification are best described in narrative and qualitative terms (Albert 1998:12). According to Albert, concepts such as identity and identification help a group get on with its work because their precision is sufficient for the task. They orient and provide direction (strategic intent) rather than give a precise location. As I mentioned in the introduction to Part II, these definitions, although they may be at times obscure, they guided me in researching and understanding the processes that shape the identity of a peripheral art museum in Israel in the 90s.

4.2 The Research Question

In light of the research parameters discussed above, the central research question of this dissertation is: *How can the identity of peripheral art museums in Israel during the Nineties be explained by the activities of the museum's curator?*

The question links the curator, as the person responsible for shaping the identity of the peripheral art museum in Israel and the activities the curator engage in order to achieve this identity. In seeking to answer this question we must first explore the epistemological aspects inherent in the very act of questioning.

Referring to the nature of information that can be derived from a questionnaire or an interview, Mitchell suggests five kinds of questions: Who is doing the asking? Where? When? How? and Why? (Mitchell 1992:5). Mitchell's five questions in fact reflect the whole research process and create an entire scheme for implementing the process. Since, according to Andrews, the formulation of the research question affects the whole research process, it enables the researcher to assert a degree of control over the research process (Andrews 2002: 2).

According to Andrews: "A research question must be answerable" (Andrews 2002:3). By answerable Andrews means that the research question must have the potential to be answered, although it may turn out that the answer may not be clear. In his opinion, although the results may not be the ones the researcher expected, such an outcome is nevertheless acceptable since these results may contribute to an understanding of the research process, may illuminate it, and create a framework for formulating a more helpful research question (ibid).

I believe that the question of how the curator creates the identity of a peripheral art museum in Israel during the Nineties is answerable. This primary question embraces three of the five questions that Mitchell postulates as essential to the research process: Where? Who? and When? It should be noted that the research question is phrased as a "how" question. Below I shall explain why the research question is not phrased as a "why" question. As the discussion below indicates, the question of whether the research question is based on a "how" or "why" perspective very much determines the nature of the answer that will eventually emerge from the research.

Regarding this research as an historical study, the research question functions as a tool to reveal history as a process that historians construct (Scott 1989:680-692; Tuchman 1994:317). Tuchman in his essay about the use of historical methods in social science research argues about the nature of the research question in historical research. He claims that qualitative research in the context of revealing history is more meaningful in suggesting the researcher reveal the process by seeing - "*how* a social world seemed and felt to a variety of his members" (Tuchman 1994:312). He states that that some scientists (for example, evolutionary biologists) believe that the key question of a study is *how* and not *why*. In addition, Creswell, citing examples of central research questions that have arisen in ethnographical research, claims that the "how" questions are more useful since they are descriptive and reveal more information about the process (Creswell 2003:106-108). Merriam citing Yin (1984) states that that the "how" and "why" questions are appropriate for case study, history and open research design, which is the type of research I have conducted in seeking to answer the central research question above (Merriam 1988:9).

In choosing to conduct my research in the framework of a "how" rather than a "why" question, I am aware that in answering the latter of the two possibilities, I would find myself in an untenable position -- it would be virtually impossible to answer, because I would require knowledge of a specific context and the interrelation between variables (Ibid). This sort of information would be very difficult, if not impossible to obtain. The "how" approach, however, enables me to gather as much information as available in regard to the case studies that I researched. However, in adopting this qualitative approach in this research, I cannot refer to the interrelation between variables (which characterize the quantitative approach). Consequently, instead of variables, I refer in this research to relationships between categories (that will come from the sorting and analysing the data).

This research is essentially a historical study. As such, not all the components that reveal the "why" can be traced. Creswell marks two types of research questions, descriptive and inferential. According to him, the "how" questions are typical of the descriptive type and the "why" question" to the inferential. The descriptive type is more suitable for the narrative approach of this study and as such, it is a suitable mode

to understand the process. The inferential type of question seeks to understand the causes, a task for which another kind of research design and methodology are needed. Nevertheless, in this study, the "what" question would be asked in the process of drawing the conclusions.

Andrews states that there are two ways to formulate a research question. One way involves working quickly during the early stages of the research in order to generate and refine the question itself. The other way is to formulate a question based on a literature review (Andrews 2002:9). In this study, because my research emerged from my personal and professional experience, I brought to this research some assumptions about the issues that were important to explore, an attitude that can be linked with what Andrews defined as "*a question defined from an area of interest*" (Andrews 2002: 9). However, during the research process, I changed the research question a number of times. These changes emerged from the literature review as well as from the nature of the data. I discuss the changing nature of the research question in chapter 10 that deals with the considerations on the data collection.

In this section, I discussed the considerations for formulating the research question. I chose a "how" question, based on the literature review as well from the nature of the data. The "how" questions are typically descriptive and reflect the 'passive' aspects inherent in the 'aim' of this research. The "how" questions are appropriate for case studies, history and open research design, which is the kind of research I am conducting. This kind of research question is answerable and will allow me to explore the process of identity-shaping in peripheral museums in Israel.

In the following section, I shall refer to the formulation of the sub-questions, the considerations for choosing these specific sub-questions, their nature and their relationship to the research question.

The Sub-Questions

From the research question, there are sub-questions that emerge and which will be answered in the course of this dissertation:

- *Concerning the peripheral museums that are discussed here, what was the curator's agenda?*
- *What activities did the curator engage in order to achieve this agenda?*

These sub-questions follow from Inbar's concept (1984) in which the programme of a museum constitutes the identity of a museum, as noted above in the introduction to Section III. The sub-questions derive from the definitions that Lee (1975), Hendon (1979) and Lord and Lord (2000) offer regarding the role of museum curators and the activities they perform.

Referring to the nature of the relationship between a research question and its sub-questions Andrews (2002) formulated three questions that characterize this relationship (Andrews 2002:43):

Are the sub-questions essential?

Are they contributory?

Are they ancillary?

The first question explores the importance of the primary question to the research process. It refers to what in my opinion is the core of the research process, the ability of the researcher to formulate the most relevant questions in order to explore the process. The two sub-questions draw the attention of the researcher to the contribution of the sub-questions in relation to the research question in the research process. By "contributory", we mean that the sub-questions explore relevant aspects connected with the research question. By "ancillary", we mean that the sub-questions refer to other aspects of the research issue that derive from the research question.

Andrews (2002: 43) claims, "*if the sub-questions are essential in answering aspects of the research on the way to answering the research question, then they should be addressed first*". On the other hand, if the sub-questions are ancillary, they derive

from the research question, and then it is best to leave a discussion of them until after the main question has been dealt with.

In this research, I refer to the sub-questions as contributory, and although they are related to the main question as a means of understanding the activity of the curator in shaping the museum's identity, they can be considered steps in answering the primary or main question. The sub-questions illuminate the activities performed by the curator, while the primary question deals with the issue of how these activities shape the identity of the museum. The sub-questions are essential, because in order to answer the main question we must first inquire about the curator's activities. As such, they are important elements in answering the primary question and should be addressed first (Andrews 2002:43).

In keeping with Andrews' suggestions (2002) regarding the relationship between the main question and sub-questions, I apply in this research an approach in which the primary question can be explained as a process of conceptualization of the sub-questions.

4.3 The Use of Theories in this Research

As mentioned in Part II, The Theoretical Framework, Creswell (2003) differentiated between five qualitative research strategies that may guide an investigation – ethnographies, grounded theory, case studies, phenomenological and narrative research (Creswell 2003:14, 15). In order to locate the place of these theories in the continuum of this research, I refer to Shkedi's (2005) claims that Creswell located the theories according to the five qualitative research strategies at different points on a continuum. The reason for locating the theories in a specific place in the continuum is that each place represents the role of a particular theory either before the researcher poses questions and collects data or after data collection and question- posing. On this continuum, Creswell placed phenomenology and ethnography as strategies that use theory as a priori theoretical decisions, while case study and grounded theory research strategies are located closer towards the end of the continuum (Shkedi 2005:31).

As I mentioned previously, my research is ethnographic and phenomenological in that I choose the strategy of case study research and therefore the theories can be located

in the continuum either prior to the data collection and question- posing as in case of phenomenology and ethnography strategies or towards the end of the continuum as in case study strategy. In this sense, the theories located prior to data collection act as conceptual networks that provided me with a particular lens for perceiving and interpreting the empirical world. I am aware that the theories included in the conceptual network can develop during the research (Shkedi 2005:31). The theories, which are located after the data collection and the interpretation as in the case study strategy, are not generalizations or theories but represent a development of theories included in the conceptual network. These theories can be a development of the categories and themes that drive the data collection and interpretation (Creswell 2003: 133).

Another reason that I refer to the theories I use in this research as 'lenses' that guide my journey is that I came to the research with theoretical preconceptions about the issues being researched. As Shkedi (2005) claims, the researcher does not begin his journey with a *tabula rasa*. The research's very choice of particular data as relevant for interpretation stems from specific theoretical premises. These theoretical presumptions are grounded in earlier personal and professional experience, previous investigations, reading and even from existing prejudices. The literature the researcher has examined represents a significant source, which shapes the researcher's theoretical conceptions (Lincoln and Guba 1985; Strauss and Corbin 1990, Charmaz 1995; Shkedi 2005). In my research, the very choice of the issue to be researched and the way I examined and researched it is related to my personal experience as an independent curator and my association with different museums in Israel. I am aware that another researcher might choose other 'lenses' to focus his or her research.

Based on my professional experience as well as a review of literature in the context of this research, I drew upon identity, museology and art theories to advance my research. These three types of theory include other sub-fields such as personal and group identity theory and social identity theory, organization identity theory, theories, centre and margin theory.

4.4 Perspectives on methodology

Definition of Paradigm

The term "paradigm" comes from the Greek word "*paradigma*", meaning pattern or example. Kuhn (1962) was the first to introduce the concept of paradigm into the history of philosophy of science. He argued that all 'normal science' takes place within a pattern or paradigm and that revolutions in scientific thought only come about when people are able to break out of the pattern and create new ways of seeing and thinking - a new paradigm. Other writers have developed Kuhn's thinking in different fields. Capra (1997), for instance, offers the following definition:

"A paradigm is a constellation of concepts, values, perceptions and practices shared by a community, which forms a particular vision of reality that is the basis of the way a community organises itself." (Capra 1997:6)

Paradigm becomes a term whose definition differs according to the field of research (Lincoln and Guba, 1985, 14). For example, Lincoln and Guba refer to paradigm in the social science as a "*systematic set of beliefs, together with their accompanying methods*" (Ibid). As Lincoln and Guba point out, paradigms represent a kind of "distillation" of our perception of the world. I understand this definition to refer to a kind of abstraction, a sort of conceptualization of our perception of the world.

Patton pointed out that paradigms tell practitioners what to do without the necessity of long existential and epistemological considerations. Shkedi (2005) mentioned that there are three basic questions that researchers have to ask as they seek to understand the nature of our knowledge of reality (Lincoln and Guba 1985; Denzin and Lincoln 1994; Sciarra 1999; Denzin and Lincoln 2000):

1. What is the nature of reality?
2. What is the relationship of the knower to the known?
3. What are the ways of finding our knowledge?

Shkedi (2005) suggests adding a fourth fundamental question:

4. How do people know reality?

As Shkedi notes, the first question deals with the nature of reality, "*What it is that can be known?*" (Shkedi 2005: 3). Shkedi referred to this question in the terms which Lincoln and Guba used to define ontology, "*as a branch of philosophy (especially metaphysics) that is concerned with issues of existence or being as such*" (Lincoln and Guba, 1989:83).

According to Shkedi, positivism and constructivism shape our perceptions of reality and thus our understanding of our research. In general, qualitative research is based on a constructivist and naturalistic position, while quantitative research is based on the positivist position. Constructivist – qualitative researchers appreciate the uniqueness of individual cases and contexts and their role in constructing the reality of experience (Stake 1995).

The second of the above questions deals with relationship of the knower to the known. Another way to phrase the question is: "*How can we be sure that we know what we know?*" This is an epistemological question. Epistemology looks at how one knows reality, the method for knowing the nature of reality, or how one comes to know reality. Critical theory acknowledges an interactive relationship between the researcher and participants (Guba and Lincoln 1989) as well as between the participants and their stories. Within this world view people's stories about their experiences are counted as empirical evidence, as fact. The constructivist paradigm disagrees with the assumption that narratives from the disenfranchised are biased and subjective. Stories, experiences, and voices are the means by which we know reality.

The positivistic paradigm argues that is possible to maintain an objective posture with respect to the phenomenon being studied (Lincoln and Guba 2000). The constructivist paradigm, on the other hand, argues that is impossible to separate the inquirer from the inquired (Guba and Lincoln 1989; 1998). The constructivist position sees the relationship between the individual and his/her world as co-dependent rather than separate. Constructivist -qualitative researchers seek to understand participants construct a situation as it. The task of these researchers is to stay as close as possible to the particular construction of the world of the participants (Maykut and Morehouse 1994).

According to the constructivist paradigm, the researcher needs to consider which values – his own as well as those of the people being studied – are involved, and what implications these values hold for arriving at truthful findings. Rather than denying norms, personal interests and values, it requires an awareness of how these values influence research. The meaning of human action and interaction can only be adequately understood if the common-sense knowledge and interpretations of the actors are taken into account (Shkedi 2005).

The third research question -- the ways we find our knowledge -- is usually called the methodological question. Methodology is a more practical branch of philosophy that deals with methods, systems and the rules for the conduct of inquiry. As Guba and Lincoln phrased the question: "*How can we go about finding out things?*" (Guba and Lincoln 1989:83).

The choice of methodology is based on the character of the paradigm. In other words, our ontological and epistemological assumptions indicate which kind of methodology is most suitable to adopt. For example, in Shkedi's words, if I assume a scientific ontology and an objective epistemology it will make sense to adopt a positivistic-quantitative methodology. On the other hand, having assumed a relativist ontology and interactive epistemology, the use of qualitative techniques would be more appropriate (Shkedi 2005:6).

4.4.1 The Assumed Paradigm

This research adopts a qualitative paradigm that allows me to describe a process that shaped the identity of peripheral art museums in Israel during the Nineties. The process focuses on the visions art museum curators held about the meaning of their activities as well as the views of other individuals associated with the museum however indirectly, such as art critics.

The meaning of human action and interaction can only be adequately understood if the common-sense knowledge and interpretations of the actors are taken into account

(Shkedi 2005). In this study because of its ethnographical and phenomenological nature, I shall refer to first question raised above, "What is the nature of reality?" It is a question that suggests, as Lincoln and Guba (1985) note, a "naturalistic inquiry".

In Lincoln and Guba's terms, paradigms include post-positivistic, qualitative and case study approaches. According to Bruner, the "narrative mode", which could also be termed "constructivist" is based on the assumption that the complicated and rich phenomena of life and experience are better represented by stories or narratives (Bruner 1985, 98). More recent writers, such as Crotty (1998) Schwandt (2000) and Neuman (2000) have summarized this position by saying that often these subjective meanings are negotiated socially and historically. In other words, they are not simply imprinted on individuals but are formed through interaction with others and through historical and cultural norms that operate within the lives of individuals.

4.4.2 Qualitative Approaches in Researching the Identity of an Art Museum

According to Whetten (1998), the study of identity and the process of identification are best described in narrative and qualitative terms and are therefore linked to and legitimized by studies of narrative and by the continuing development of qualitative approaches. In order to answer the question of identity, "Who am I?" we have to use a narrative, a story, and such quantitative tools as numbers (Whetten 1998:12).

My research focuses on the "process" of shaping the identity of an art museum and as such relates to Whetten's claims that our concept of identity, either of a person or of an organization, can be explained only by understanding the specific context and the relationship of the person or of an organization within this context. (Whetten 1998: 31) Thus, constructivist researchers often address the "processes" of interaction among individuals. It is only in the narrative mode of knowing and thought that one can construct an identity and find a place in one's culture since it is the only mode which is concerned with "social meaning" (Bruner 1996).

The goal of research, as Creswell pointed out, is to rely as much as possible on the participants' views of a situation being studied. The questions become broad and general so that the participants can construct the meaning of the situation, a meaning

typically forged in discussions or interactions with other persons. The meaning of human action and interaction, can only be adequately understood if the common-sense knowledge and interpretations of the actors are taken into account (Shkedi 2005).

The discourse on the identity of peripheral art museums in Israel in this research is essentially cultural and political, not scientific. Consequently, this research is ethnographic and phenomenological and based on knowledge that is personal, unique and subjective. Personally experienced, the research is in accordance with an anti-positivist view and is concerned primarily with the process, rather than outcomes. The research investigates the meaning of the structure of the museums and their artistic and social activities (Merriam 1988). However, this research is not ethnographic per se. Ethnographic research has very specific characteristics such as research methods like observations and interviews, which I do not use in this study. Nevertheless, some characteristics of the Ethnographic approach could be applied to my research. As such, the study deals with my visions, beliefs and conceptions as a researcher of the visions, beliefs and conceptions of the curators and art critics that I encountered in my research.

In order to defend the naturalistic paradigm that I have chosen to use in this study, I present opinions of researchers who contributed significantly to the development of cognitive psychology, such as Jerome Bruner, who developed a learning theory based upon categorization. Bruner (1985, 1996) suggests that there are two broad fundamental ways of knowing or thinking through which humans organize and manage their perceptions of the world: the positive (or in Bruner's terminology "paradigmatic" or "logico- scientific") and narrative modes of thought. According to Bruner, the positive mode is created around the epistemological question of how to know the truth, while the narrative mode (which could also be termed "constructivist") is based on the assumption that the complicated and rich phenomena of life and experience are better represented, as mentioned above, in stories or narrative (Bruner 1985: 98). Stories and narratives are so prevalent in our culture that they can be said to create a reality, which people inhabit. It is only in the narrative mode of knowing and thought that one can construct an identity and find a place in his one's culture (Bruner 1996).

In this research, I adopt a qualitative paradigm that allows me to describe the research process. The considerations for choosing this paradigm are discussed above. Guba and Lincoln (1989; 1998) claim that in narrative research the constructivist paradigm is one of the most suitable ways to construct the reality the researcher is seeking to understand. According to the constructivist paradigm, the researcher needs to consider which values are involved— his own as well as those of the people being studied – and what implications these values hold for arriving at the truth. It requires an awareness of how personal interests and values influence research. The meaning of human action and interaction can only be adequately understood if the common-sense knowledge and interpretations about the actors are taken into account (Shkedi 2005).

In order to summarize my attitude as a researcher towards the selection of the paradigm, I refer to (Guba and Lincoln 1989; 1998) and Maykut and Morehouse (1994) claims that have been already described above. The constructivist paradigm argues that is impossible to separate the inquirer from the inquired. The constructivist position sees the relationship between the individual and his/her world as co-dependent rather than separate. Constructivist-qualitative researchers seek to understand a situation that the participants themselves construct. The task of these researchers is to locate themselves as close as possible to the particular construction of the world of the participants.

4.4.3 Museum Identity – A Case Study Approach

In this study, in accordance with Lincoln and Guba's (1985) arguments, I understand my task to be that of a researcher who constructs reality. This process of construction is in fact a case study approach, based on the researcher's knowledge of the settings. This approach is one of the ways of presenting qualitative research (Merriam 1985, Creswell 1998). The decision to use a case study approach is a strategic decision that relates to the scale and scope of an investigation, and it does not, at least in principle, dictate which method or methods must be used. This approach allows for the use of a variety of methods depending on the circumstances and specific needs of a specific situation.

Case study research involving single and multiple-case studies can include quantitative evidence. It also relies on multiple sources of evidence and benefits from the prior development of theoretical propositions. Yin notes that case studies should not be confused with qualitative research and points out that they can be based on any mix of quantitative and qualitative evidence. This is also supported and well-formulated by Lamnek's (2005): "The case study is a research approach, situated between concrete data gathering technique and methodological paradigm".

As mentioned above, in this study I researched two peripheral art museums in Israel. This choice enabled me to adopt the *instrumental* case study approach, which as Stake (1995) notes, is 'instrumental to accomplishing something other than understanding of the particular case narratives'.

The history of case study research is marked by periods of intense use and periods of disuse. The earliest use of this form of research can be traced to Europe, predominantly to France. As a distinct approach to research, use of the case study originated only in the early 20th century. The Oxford English Dictionary traces the phrase "case study" back to 1934 and the use of the concept in medicine. The use of case studies for creating new theory in social sciences was further developed by the sociologists Barney Glaser and Anselm Strauss who presented their research method, grounded theory, in 1967. The self-defined purpose of grounded theory is to develop theory about phenomena of interest. Nevertheless, they are not referring simply to abstract theorizing; *theory* needs to be *grounded* or rooted in observation -- hence the term (Strauss and Corbin 1990).

According to Creswell (1994), the primary characteristics of the grounded theory design are the constant comparison of the data with emerging categories, and the theoretical sampling of different groups in order to maximize the similarities and the differences of the information (Creswell 1994:12).

Case study techniques have been used extensively, particularly in government studies to determine whether particular programs were efficient or if the goals of a particular program were being met. Evaluative applications of the technique are used to assess the effectiveness of educational initiatives. In both types of investigations,

quantitative techniques tended to obscure some of the important information that the researchers needed to uncover (Tellis 1997).

In order to understand the significance of the case study method, Stake (1995) brings Louis Smith's educational-ethnographical definition of the case as "a bounded system". In Smith's sense the "case" as "a bounded system", can be regarded as an object that is researchable and then understood rather than a process that has boundaries that are harder to define and therefore harder to research. In this sense, an understanding of Smith's distinction is that in order to research an ethnographical case, I refer to the case as an object of research rather than as narrative.

According to Yin (2002) the case study should be defined as a research strategy, an empirical inquiry that investigates a phenomenon within its real-life context. Case study research involving single and multiple-case studies can include quantitative evidence. It relies on multiple sources of evidence and benefits from the prior development of theoretical propositions. Yin notes that case studies should not be confused with qualitative research and points out that they can be based in any mix of quantitative and qualitative evidence. This is also supported by Lamnek's (2005) words: "The case study is a research approach, situated between concrete data gathering technique and methodological paradigm".

Merriam (1998) claims that understanding is the primary rationale for qualitative investigation, and defends the qualitative case study approach by characterizing this approach in the form used by Erickson (1986:119) as "interpretative".

Erickson's reasons for opting for case study approach in education (1986:121-122) as quoted by Merriam (1988) are:

1. To make the familiar strange and interesting again – every-day life is so familiar that it may be invisible.
2. To achieve specific understanding through documentation of concrete details of practice.
3. To consider the local meanings of those happenings for the people involved in them.
4. To engage in comparative understanding of different social settings.
5. To engage in comparative understanding beyond the immediate

circumstances of local setting (Merriam 1988:165-166).

Denscombe's (1998) considerations for opting for a case study approach are also relevant to the approach that I take in my study. According to Denscombe, the benefits of the case study approach are:

1. It focuses a spotlight on one instance of the thing that is to be investigated rather than a wide spectrum. The aim is to illuminate the general by looking at the particular.
2. The prospects of getting some valuable and unique insight depend on being able to investigate something in a way that is different from, and in some senses better than what is possible using other approaches. A case study, in contrast to a survey, can study a thing in detail.
3. The focus on relationships and processes within social settings tend to be interconnected and interrelated. To understand one thing it is necessary to understand many others and, crucially, how the various parts are linked.
4. The "case" that forms the basis of the investigation is normally something that already exists. It is not a situation that is artificially generated specifically for research purposes.

One of the strengths of the case study approach it is that it allows the researcher to employ a variety of sources, types of data and of research methods as part of the investigation. Denscombe's considerations include both Erickson's (1986) and Merriam's (1998) reasons for opting to use case study research and these are the reasons why I adopt Denscombe's approach in this study.

Despite the foregoing, I am aware that a case study approach is vulnerable in relation to the **credibility of the generalizations** made from the findings. As Yin (1994) pointed out, generalization of results, from either single or multiple designs, is made for theories and not populations. Multiple cases strengthen the results by replicating the pattern-matching, thus increasing confidence in the robustness of the theory.

Another disadvantage is that case studies are "often perceived as producing **soft data**", according to Denscombe (1998) that can be regarded as lacking the degree of rigor, provided by quantitative data. The case study focuses on the processes relying

on qualitative data and methods rather than measurable data. In Denscombe's terms, case studies provide descriptive accounts of the case, but are ill-suited to analysis or evaluations.

Considering the advantages and the disadvantages of the case study approach I opt for using this strategy in my research, because it is an outcome of the research paradigm that I have chosen. Although I agree that the data I collect is what Denscombe (1998) defines as soft data, it allows me to employ a variety of sources, types of data and research methods in order to specifically focus the spotlight on the thing that is to be investigated rather than a wide spectrum.

Types of Case Study

There are several examples of the use of case methodology in the literature. Yin (1993) listed several examples along with the appropriate research design in each case. According to Yin, at least five kinds of case studies can be identified, based on a matrix First, case study research can be based on a *single case* or on *multiple cases*; second whether single or multiple, the case study can be *exploratory*, *explanatory* (casual), and *descriptive*.

An *exploratory* case study presents data bearing on cause-effect relationships--explaining how events happen. In *exploratory* case studies, fieldwork and data collection may be undertaken prior to defining the research questions and hypotheses. The framework of the study must be created ahead of time. Pilot projects are very useful in determining the final protocols that will be used. Survey questions may be dropped or added based on the outcome of the pilot study. According to Yin (1989), the selection of cases is rather a difficult process. Stake (1995) recommended that the selection offers the opportunity to maximize what can be learned, knowing that time is limited.

Explanatory cases, whether based on single or multiple cases, are aimed at defining the questions and hypotheses of a subsequent study or at determining the feasibility of the desired research procedures. *Explanatory cases* are suitable for doing causal

studies. In very complex and multivariate cases, the analysis can make use of pattern-matching techniques (Yin 1993).

Descriptive case studies present a complete description of phenomenon within its context. *Descriptive* cases involve describing the characteristic of a particular situation, event or case (Varkevisser, Pathmanathan and Brownlee 2003). According to Yin (1993), theories are also important for descriptive case studies. A descriptive theory is not an expression of a cause-effect relationship. Rather, a descriptive theory covers the scope and depth of the object or case being described.

Stake (1995) identifies *single case studies* and *multiple case studies* (Yin 1993) as *intrinsic* and as *instrumental*. In the former, we have an intrinsic interest in the individual case narrative, not because by studying it we learn more about some general problem, but because we need to know more about the particular individual. With intrinsic case studies, there is little interest in generalizing to other examples or types of case narratives. The second type of case study, the instrumental case study, deals with a different situation. We have to research a question and feel that we can gain insight into the question through studying particular case narratives. Case studies are instrumental in accomplishing something, an aim, rather than an understanding of the particular case narratives themselves. According to Simons (1996), the paradox of the case narrative is that by studying the uniqueness of the particular, we come to understand the universal.

As Merriam and Simpson (1984) and Stake (1995) argue, instrumental case studies aim at some kind of generalization and our choice of informants is based on their potential to be representative. Huberman and Miles (1994) define these types of case studies as follows: the intrinsic is the individual narrative and the collective case study is an instrumental case study. The individual narrative is a special type of a single case study, and is the basic unit of the collective case study as an instrumental case study. The collective case study is a multi-site effort to inquire into phenomena occurring in a variety of locations and with the expectation that such study will lead to a better understanding of similar sites (Stake 1998).

My approach in this study is to regard case studies as instrumental. As such, the study of each case is accomplishing something, an aim, rather than an understanding of the particular case narratives themselves (Stake1995). My research is in accordance with the parameters presented by Varkevisser, Pathmanathan and Brownlee (2003) describing the characteristics of particular cases. In my research question, I ask, "How can the identity of a peripheral art museum be explained by the activities of the museum's curator". Although I use of the word "explained", it is in the descriptive sense and refers to the "how" nature of the research question. The selection of the instrumental case studies is based on the aim of the research to understand through the comparison of both cases "How can the identity of a peripheral art museum be explained by the activities of the museum's curator". As I mention in the next chapter, I am aware of the boundaries of using the case study approach and that the aim of understanding the shaping of peripheral art museums in Israel cannot be an outcome of the generalization of the findings. It illuminates a specific process, within a specific context, and is used as a means to learn more about each one of the cases.

Case Study Boundaries

Denscombe (1998:38-39) pointed out two principles for forming boundaries for cases that are to be researched: a. "A case needs to be a fairly self-contained entity; b. a case needs to have distinct boundaries". In his opinion, "a good case study research needs to contain a clear vision of the boundaries and provide an explicit account of what they are."

Denscombe refers to two categories of boundaries, one physical and the other social and historical. The first category, physical boundaries, entails boundaries defined by a geographical area, or by the fact that the researcher is dealing with an organization, with specific physical or functional boundaries. Denscombe points out that in the case of physical boundaries, they are easy to define because they derive from the physical or the functional definition of the chosen case. Physical boundaries are seen as practical, enabling the researcher to draw distinctive boundaries. However, they also can be viewed as artificial, especially in the case of social research. Physical boundaries can lead the researcher to exclude happenings outside the physical boundary. This can have an impact on the happenings inside the physical boundaries.

Denscombe (1998) defines *social and historical boundaries* in those cases where the research focuses on naturally occurring social and historical phenomena. Ragin and Becker's (1992) claim that case studies in social research normally deal with 'objects' with fairly well established boundaries prior to any investigation. Denscombe points out that since the boundaries already exist prior to the research; the boundaries of case studies must be built around them. Since these boundaries are widely recognized, the researcher should not need to generate these boundaries. As in the case of physical boundaries, Denscombe draws the attention of the researcher to the danger of relying on a case with boundaries defined outside the research, where, in his terms, "there is an in-built tendency to create an artificially 'closed system'" (Denscombe 1998:39).

This Research's Case Study Boundaries

In this research, the chosen case studies are regarded as organizations which in Denscombe's terms, have physical boundaries. Following Denscombe's statement above, that since boundaries may already exist prior to the research and that the boundaries of case studies must be built around them, I chose to draw the boundaries of each case according to existing physical and functional boundaries. However, I am aware of Denscombe's warning of the dangers of creating an artificially 'closed system' and in order to overcome this danger I have included in this research events that occurred outside the physical boundary and which might have an impact on the happenings inside the physical boundaries. In this research, such happenings can refer to the characteristics of other art museums in Israel, peripheral or major, such as the characteristics of the art displayed. Another factor is the Israeli art scene, which is located within, outside the territories of the two defined case studies, and links them.

In this section I describe my approach towards formulating the research question as well as related sub-questions and the process of answering these questions by choosing qualitative case studies.

4.4.4 The Use of Documentary Research in this Study

Documentary Research in History and Social Science

As I mentioned above, I chose to collect documents from the museum archives because this kind of research does not focus on what would be considered "real time" but the past (1990-1999). Accordingly, this research cannot focus on the contemporary but can be characterized as a study of historical phenomena where documentary research reveals evidence about events that already occurred (Yin 2002). In this context, the activity of the museums during the period researched, such as exhibitions, can be regarded as a historical or past event as defined by Jacques Barzun and Henry Graff (1985).

Prior (2003) pointed to the importance of documents as evidence in social science research. He regards documents as containers of content (2003:3). In this sense the document is a product produced by humankind in a society of organized circumstances. Prior claims that the study of documents in their social setting, explains not simply what they contain, but rather, how documents are manufactured and how they function. In this sense, by asking how things function we can move away from a strategy that views documents solely as resources to be scoured for evidence and data and into the high plains of social research. Prior claims, that in most social scientific work, documents are placed at the margins of consideration (2003:4).

According to McCulloch (2004), documents provide the staple source material for historians and are basic to their work. McCulloch distinguishes between documentary research and social research. He points out that historians have not actively promoted a wider understanding of the theoretical and methodological issues involved in documentary research. The issues involved in documentary research are rather different for social scientists. Over the past twenty years, at least, social scientists have largely neglected and ignored the use of documents in favour of methods in which they are actively involved, producing data for their own purposes. Interviews, questionnaires and direct observations have become the basic tool of social research, while documents are seen as only of marginal utility (Scott 2006).

As noted above, I refer in this study to the activities of art museums as historical

events, and the appropriate method in this case is documentary research (Yin 2002; McCulloch 2004; Scott 2006). This approach deprives me of the possibility of collecting data connected with other activities that do not include exhibitions such as functional organization, museum funding, museum audiences, and museum-sponsored educational activities. My decision to choose this method of collecting data is based on practical reasons and that these methods derive from the inductive paradigm. This approach, as Prior (2003) claims, involves not only what the study of documents in their social setting contain, but also how documents are manufactured and how they function. In this sense I refer not only to the content of the documents but also to how they were generated.

The data that I drew from exhibition catalogues and press reviews is virtually the only evidence accessible to the public (Denscombe 1998:165). For other activities, the budget records are unavailable to the public. Concerning educational activities or the structural comparison of the museum during the research period, there is also no available documentation for these activities. Concerning museum audiences, the only evidence is that of the numbers of visitors to the museum during the research period per annum but without any indication of segmentation according to exhibitions. The same lack of evidence characterizes visitor opinions about the museum activities.

Disadvantages of using documentary research in this study

I am aware that researching a period such as a decade implies that there must be changes that characterize any process. However, by using documentary research in order to answer the research question, I shall not be able to point out the changes in the process researched and I shall restrict myself to descriptive notions of how the curator shapes the museum's identity. This approach matches the research question.

Another disadvantage that derives from using documentary research is that I shall not use methods typical of case study research such as direct observations and interview questionnaires which have become the basic tool of social research (Scott 2006) but which are limited to phenomenon that take place in the present. As I mentioned above, my research approach is a historical one and documentary research, which may be marginal in social research, is an important instrument in historical research (ibid).

As for interviews, after almost twenty years, interviews may reconstruct a reality in relation to the present, but cannot render the real-time of the events.

I am also aware of the advantages and disadvantages of using data obtained from archival material (Tuchman 2000). As Tuchman notes, archival data presents problems that the researcher must question, such as: Who saved them and why? Who sorted them and how? (Tuchman 2000:320-321). McCulloch (2004) also draws attention to the source of the document and the producer of the documents.

In this naturalistic-based dissertation, the nature of the data that can be used to answer my research question can be defined as *soft data*. According to Denscombe, one of the disadvantages of *soft data* is a use of interpretive methods rather than measurable data (Denscombe 1998:40). The disadvantage of this approach is a lack of the rigour that is expected of social science research. This tends to go alongside the view of case study research as focusing on processes and relying on qualitative data and interpretive methods rather than measurable end-products, (Denscombe 1998:46).

As I mentioned above, I am aware of the limitations of using documentary research. In the next chapter, I shall deal with the questions of the data use in this research such as the source, the writers (producers) of the data, and the status of the data (primary or secondary). I am also aware that because of using soft data in this study the process of answering the research question will be interpretive. This approach affects the validity and the ability of this research product. This will also be discussed later in this chapter.

4.4.5 Role of the Researcher

In this research, the role of the researcher can be described in the terms of what Lincoln and Guba (1985) suggest: the researcher in naturalistic inquiries acts as a human instrument (Lincoln and Guba 1985:187).

According to Denscombe (1998), qualitative data does not exist 'out there' waiting to be discovered but is produced by the way it is interpreted and used by researchers. This statement recognizes that the nature of qualitative data lends itself to the temptation to present data as though it were pure and untouched by the act of research

itself. The researcher's identity, values and beliefs cannot be eliminated from the process. In this sense, Denscombe claims that "among practitioners of qualitative research there is a general acceptance that the researcher's self is inevitably an integral part of the analysis and should be acknowledged as such" (Denscombe 1998: 208).

According to Lincoln and Guba (1985), the qualitative paradigm can be called 'naturalistic'. By naturalistic Lincoln and Guba, mean the attitude of the researcher toward the issue to be researched. They demand that no manipulation on the part of the inquirer is implied, and that the researcher impose no priori concepts on the outcomes (Lincoln and Guba 1985:8).

4.5 Research Design Scheme

In light of the positions delineated in the preceding chapters I have constructed a research design which displays a constructivist approach and is based on Lincoln and Guba's (1985) flowchart of naturalistic inquiry (Figure 8.1:188).

According to Bruner (1996), the basis for data collection in a multiple case narrative is the assumption that the data we seek to collect is a constructivist narrative by definition. According to Bruner, the narrative-constructivist mode is based on the assumption that stories or narratives had better represent the complicated and rich phenomena of life and experience. The narrative mode establishes "not truth but truth-likeness or verisimilitude" (Bruner 1985:97).

Shkedi (2005) claims that the multiple case narratives is a narrative type of research. Data for the multiple case narrative is gathered from people, and focuses on their stories, their explanations for activities they participate in, the meaning they give to the phenomena they engage in, etc. (Shkedi 2005:45).

This scheme of the research design is based on Lincoln and Guba's (1985) description of the flow of naturalistic inquiry (Lincoln and Guba 1985: fig. 8.1:188).

This naturalistic- constructivist research design enabled me to describe the process that shaped the identity of peripheral art museums in Israel during the Nineties. This process can be revealed as a story based on the research questions, specific data and the interpretation of this material and data by the researcher.

Summary

The chapter focused on the considerations and the decisions for formulating the constructivist research design. The following flowchart of the research design is a diagrammatic presentation of the research process. Beginning with the identification of the issue to be researched -- the gap in knowledge -- and including the degree of fit between the issue and the selected inquiry paradigm as well as degree of fit between the selected inquiry paradigm and the substantive theory that is employed. The diagram shows the sources and methods of collecting data and the nature and scope of the successive research phases. It also shows the data analysis procedure and techniques employed in order to ensure trustworthiness.

Socially Constructed Knowledge Claims

Case choice

The Janco Dada Museum, Ein Hod Village

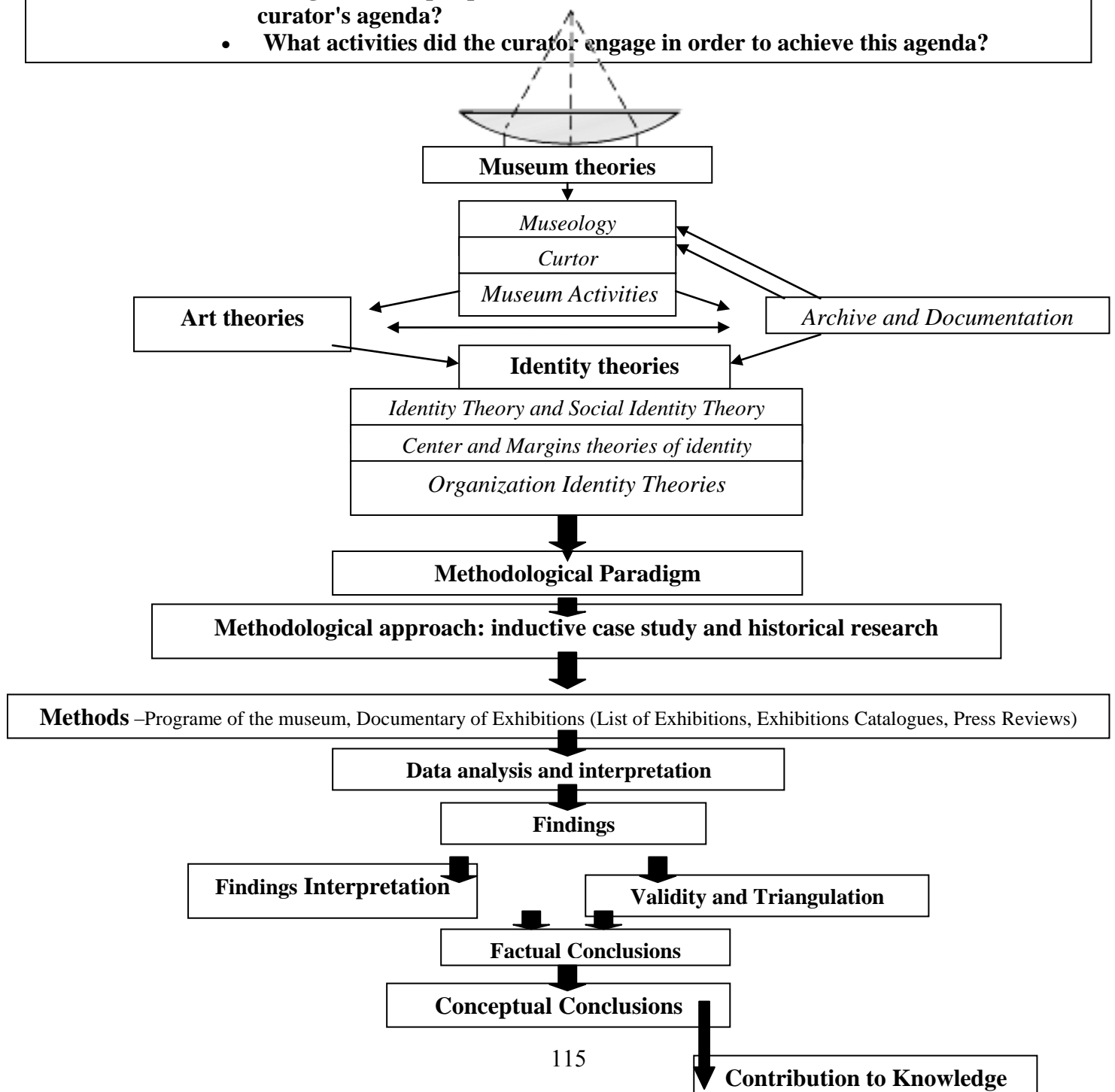
The Museum of Art, Ein Harod Museum-Mishkan Le'Omanut ,
kibbutz Ein Harod

Research Question

How can the identity of peripheral art museums in Israel during the Nineties be explained through the curator of the museum's activities?

Sub- Research Questions

- In regard to the peripheral museums which are discussed here, what was the curator's agenda?
- What activities did the curator engage in order to achieve this agenda?



Chapter Five: Research methods

Introduction

In the previous chapter, I presented the considerations for the constructivist research design. These considerations constitute the strategy of the research process. In the light of the previous chapter, this chapter refers to the research methods that I employ in order to answer the research question.

The chapter focuses on issues such as the consideration for choosing the methods of data gathering, the nature and the source of the data, the selection of the cases, and methods of verification of the study.

Section I Choosing the Cases

This research focuses on two art museums in Israel - the Janco Dada Museum in Ein Hod and the Ein Harod Art Museum, at Kibbutz Ein Harod. That these public museums are located in relatively small communities enables a more direct relationship between the museum and the community.

These two museums were selected for the following reasons:

- A. These communities are socially and ideologically defined, one as a colony of artists (Ein Hod) and the other, (Ein Harod), as a kibbutz, a collective society in which cultural ideas and decisions are debated and voted upon.
- B. They exhibit significant collections of art: the Marcel Janco collection (at the Janco Dada Museum in Ein Hod) and a unique collection of Israeli art (Ein Harod Museum).
- C. They are both members of the Israeli Forum of Museums, an organization that was founded at the end of the Eighties by Israel's peripheral museums in order to leverage their financial resources and artistic activities to mount large-scale exhibitions and to finance publications.

During the Nineties I was associated with these two art museums as an independent curator. In this capacity, I curated 24 exhibitions at the Janco Dada Museum and 3 of 65 exhibitions at the Ein Harod Museum. In relation to these two museums, during the Nineties, I was in a natural setting as described by Goetz and LeCompte (1984: 221) Following Erickson (1973), Goetz and LeCompte (1984) and Merriam (1998) my

extensive activity within these settings provided me with the opportunity to develop the perspective for choosing and evaluating the data that I encountered when I began my research.

5.1.1 The Janco Dada Museum at Ein Hod

5.1.1.1 Location

Ein Hod lies on the road to Haifa. Located on a foothill of Mount Carmel, the village overlooks the Mediterranean coast and the town of Atlit, the site of an ancient 12th century Crusader fortress. In 1953, a group of artists, led by the world famous Dadaist, Marcel Janco, founded an artists' village here on the ruins of a deserted Arab village. The artists built studios and workshops and formed a creative environment for art and art education.

The perseverance, ideals and vision of the founders gradually transformed Ein Hod into the only artists' village in Israel, where artists could live and create in whatever artistic media they chose -- visual and plastic arts, theatre, music and literature. The attitude, structure and even the population of the village has changed down through the years, but the basic principles of artistic creation that guided the founders have been preserved.

5.1.1.2 The Founder

Marcel Janco, who was born in Romania in 1895, was among the principal founders of the Dada movement that was launched by group of artists at the Cafe Voltaire in Zurich, Switzerland in 1916. The group included exiled poets, painters and philosophers. All were opposed to the war raging through Europe at the time, aggression and the changing world culture. Among the Dada founders were Marcel Janco, Hugo Ball, Emmy Hennings, Hans Arp, Richard Huelsenbeck, and Tristan Tzara.

To amuse themselves in the evening as well as to advance their ideas, the Dadaists organized soirees on a regular basis. These events provided the artists with a forum for their poetry, the opportunity to play and listen to avant-garde music and to stage

elaborate shows with masked dancers. Through these activities, Dadaists teased and enraged the audience by boldly defying the standard norms of Western culture and art, which they considered obsolete in view of the destruction and carnage of World War I. In the articles and periodicals, they published and the exhibitions they mounted, the members of the group expressed their objections to Western contemporary aesthetics, in virtually all artistic spheres. Within a relatively short period of time, the seeds sown in Zurich spread throughout the world, resulting in Dada organizations in Paris, New York, Berlin, Hanover and other major sites where artists tended to gather.

In 1922, Marcel Janco returned to his native Romania, where he made his mark as a painter, theoretician and architect. In 1941, to escape the Nazis, he fled to the British Mandate of Palestine, which later became the state of Israel in 1948. Also in 1948, he, along with other artists in Israel founded the New Horizons Group. Janco's painting at this time included idyllic watercolours and oil depictions of two cities, Safed and Tiberias in the north of Israel. During the 1940s, his paintings expressed a socio-political preoccupation with such themes as the Holocaust, the refugees who were arriving in Israel from DP camps of Europe, and the victims of the Israel's War of Independence (Yoffe 1982).

In the last years of his life, he, together with some friends, founded the Janco Dada Museum at Ein Hod. Janco died ten months after the inauguration of the museum in 1984 (Yoffe 1982). In 1967, he was awarded the Israel Prize for Painting.

5.1.1.3 The Museum History

The Janco Dada Museum contains a several galleries. The permanent display is dedicated to Janco's artistic oeuvre stretching over 70 years. The entrance gallery is an exhibition space dedicated to shows of young artists and special projects while the lower gallery mounts contemporary art exhibitions.

5.1.14 Profile of the Museum: Status, Organization and Financial Status

The Janco Dada Museum is a non-profit organization directed by a board of directors. The board includes public figures, the museum's director/curator, a representative of the Janco family, a representative from the village and prominent figures from the Israeli art scene, both artists as well as curators. (By way of example, Yona Fisher, a

former chief curator of the Israel Museum in Jerusalem and of the Tel Aviv Museum of Art, served on the board between 1994 – 2000).

The board of directors appoints an art committee, composed of the museum's director/curator, art historians, curators, artists as well as representative of the Janco family and the artists' village. The art committee is the body that decides upon the repertoire of the museum's exhibitions.

From 1989 to 1994, I was a member of this art committee, and from 1994 – 2002, I served as advisor to the art committee.

The museum is willing to reveal the names of the board of director members, but not the protocols of the board's meetings. I was not allowed access to the protocols of the art committee.

According to Carmeli and Shavit, in 1999, the income of Israeli museums was segmented accordingly: self-income, 37%; 27% from the private sector; 35% public support; and 1% from unknown sources (Carmeli and Shavit 1999:59).

In 1999, the Janco Dada Museum's income was 675,000 New Israeli Shekels (NIS) of which public support amounted to 287,000 NIS; self-income 233,000 NIS; and 155,000 NIS from the private sector (Carmeli and Shavit 1999:62). [The shekel's value is constantly changing in relation against the dollar, but in 1999, there were approximately three and a half shekels to the dollar.]

In 1999 the expenses of the museum amounted to 725,000 NIS which includes the cost of managing the collection and the permanent exhibition; 332,000 NIS for public relations and marketing; 20,000 NIS for advertising; 154,000 NIS for didactic activities; maintenance came to 127,000 NIS; 55,000 NIS for temporary exhibitions; and 37,000 NIS for development. In 1999 the museum's deficit stood at 50,000 NIS (Carmeli and Shavit 1999:74).

Although the museum's budget is published, the budget for each exhibition is concealed. I am aware of the importance of this information, which is so essential to

the activities of the director/curator, but I was unable to include this information in my study.

The Collection

The collection of the Janco Dada Museum in 1999 included 253 art objects, of which 192 were the possession of the museum and 61 on permanent loan (Carmeli and Shavit 1999: 3). The museum has never published a list or catalogue of its possessions or of those art works that are on permanent loan³⁴.

5.1.2 The Museum of Art Ein Harod

5.1.2.1 Location

The Museum of Art Ein Harod is located on the grounds of Kibbutz Ein Harod which was founded 60 years ago by 35 young people from Gdud Ha'avoda³⁵ in 1921.

The settlers began building a new life at the Harod Spring, in Jezreel Valley in 1920, a year after the beginning of the British Mandate for Palestine. By the time the kibbutz was moved to its permanent location in 1930, there were 239 members.

In 1953 the original kibbutz split into two distinct kibbutzim over ideological differences regarding Stalin (Harari 1988)³⁶. Ein Harod Ihud the new kibbutz that resulted from the split is located just above Ein Harod Meuchad, at the top of the hill. The differences that once were the cause of fierce disagreements (even causing

³⁴ I am in no position to acknowledge the reasons of the museum's director/curator for not publishing a catalogue of the collection. Publishing such a catalogue demands an evaluation of the works of Marcel Janco in the collection of the museum as well as other art objects. From my knowledge, only five art museums in Israel published catalogues of their collections, mostly annual acquisitions, (the Israel Museum, Jerusalem,; the Tel Aviv Museum of Art; Haifa Museum of Art; the Ein Harod Museum of Art and the Museum of Israeli Art, Ramat Gan), but only the Tel Aviv Museum of Art and the Israel Museum at Jerusalem publish annuals that include information concerning the collection.

³⁵ Gdud Ha'avoda (labour battalion) was founded by 80 disciples of the Zionist hero, Joseph Trumpeldor (1880-1920) who followed his ideology and ideas on settlement, defending of Eretz-Israel. Trumpeldor was born in Piatyorsk. He joined the Russian army in 1902 and served in the Russian-Japanese war two years later. During the siege of Port Arthur he lost his left arm and was taken prisoner, receiving a high Tsarist order of merit for his gallantry and zeal. In 1918 he established He-Halutz, the pioneering youth organization that prepared youngsters for settlement in Eretz-Israel. Following his return to Eretz-Israel and his involvement in the defence of Tel Hai against the Arabs, a settlement in the Galilee, he was fatally wounded. He was killed together with seven other defenders and it is claimed that as he lay on his death bed, one of his final utterances was, "*Never mind, it is good to die for one's country.*"

³⁶ Ein Harod was not the only kibbutz to undergo this turmoil

members of the same family not to speak to one another) have long since disappeared and in fact today both kibbutzim belong to the same kibbutz umbrella organization, the United Kibbutz Movement.

5.1.2.2 The Founder

Chaim Atar (Aptekar), born in 1902 in Zlatopol, Ukraine, immigrated in 1922 to Palestine to join Kibbutz Ein Harod of which he was a member until his death in 1953. A self-educated artist. Chaim Atar visited Paris in 1933 and in 1937-38³⁷. During these visits, he met modern Jewish painters. He admired Chaim Soutine (1894-1944) in particular and his expressionism had a decisive influence on his own work. Atar painted portraits, self-portraits, and still-life objects, especially flowers. In both his life and art, Atar created a partition between spheres and distinguished clearly between private space and public space, the painter and the member of the kibbutz involved in the cultural life. As such Chaim Atar initiated the establishment of the Ein Harod Museum.

5.1.2.3 The Museum's History

The story of Museum of Art Ein Harod or in Hebrew, Mishkan le-Omanut (literally, Abode for Art) is intimately linked with the history of Israel. Kibbutz Ein Harod, one of the first Zionist settlements during the British Mandate, was a small collective community based on agriculture, with its member living in dangerous and isolated conditions. The establishment of a museum in a relatively small community settlement was based on the concept that it would be part of a broad cultural institution, which would include an open-air theatre, a regional museum of flora and fauna, a music centre, and a library and archive.

The museum was opened in 1948 and became the first building in Israel that was dedicated specifically to function as a museum of art. Israel, not yet a nation, was grappling with the task of building itself up from almost nothing and simultaneously dealing with the problem of hundreds of thousands of new immigrant refugees from

³⁷ Atar was not the only one to find a haven in Paris. Paris before and between the wars was refuge for many expatriate artists, mostly from Eastern Europe. Among the Jewish artists who came to Paris we may note Jacques Lipchitz, Mane Katz, Chaim Soutine and Amedeo Modigliani. Paris at the start of this century was in fact a centre for many of leading avant-garde artists. For the expatriate artists both the Jewish and the non – Jews, Paris offered a cultural milieu, a home in the broad sense of the word, and a stimulant (Heller 1993:191).

post-war Europe. After the creation of the State of Israel, in 1948, this embryo museum found itself sharing, together with a few other museums from the British Mandate period, a considerable quantity of works by Jewish artists who had disappeared during the Holocaust. It soon became necessary to construct a new building. This would be the first concrete structure built “to measure” among dozens of prefabricated huts. Since the kibbutz was unable to finance the construction of the large edifice, it was built in stages. Today, the Museum of Art Ein Harod is one of the largest in the country in terms of floor space and the size of its collections.

The founders were very conscious of the importance of the museum. They conceptualized it as a cultural institution that belonged not only to the urban centres but to outlying regions as well. Their attitude was that the centre is not the result of a geographic definition, of location, rather it derived from intellect, alertness and intensive thought and action. This attitude quite fitted the leadership role the kibbutz felt it was playing at that time since so many of the young nation's political, social and educational leaders (Bar-Or 2000) lived in Ein Harod, which was for a long time the largest kibbutz in the country.

The building that houses the museum is the work of the architect Samuel Bickels. It was constructed in stages, gallery by gallery, from 1948 to 1958, a time of extreme economic hardship in Israel. Despite the difficult circumstances and its peripheral location, this museum became the first modern museum in Israel.

Bickels, a kibbutz member, was born in Poland in 1909. He left Poland, after receiving his diploma from the University of Lvov, to continue his architecture studies in Paris before immigrating to Palestine in 1933. He later played an important role in the planning and development of many kibbutzim, for which he designed numerous buildings (schools, communal dining halls, sport and cultural centres as well as three museums). He is also remembered for his planning of fortifications and defence networks for these kibbutzim. Despite his prolific productivity and perhaps because of his distinct Bauhaus style, Samuel Bickels was never remembered as a prominent figure in modern Israeli architecture. Although he created more prestigious works, such as a monumental Holocaust museum, it appears that the Ein Harod Museum was his masterpiece.

5.1.2.4 Profile of the Museum: Status, Organization and Financial

Status

The Museum of Art Ein Harod is a public museum, supported by the two kibbutzim that emerged from the Kibbutz Ein Harod split at the beginning of the Fifties -- Kibbutz Ein Harod Meuhad and Kibbutz Ein Harod Ihud.

No information is available about the board of directors or the museum's various art committees.

In 1999, the museum's income was 1,076,000 NIS. Of this amount, 167, 000 NIS derived from its own funding sources (admission etc.); public support - 743, 000 NIS; and 166, 000 NIS from the private sector (Carmeli and Shavit 1999: 63).

In 1999, museum expenses came to 1,250,000 NIS , which included collection and permanent exhibition management; 431,000 NIS for public relations; marketing and advertising -- 74,000 NIS; didactic activities -- 85,000 NIS; maintenance -- 51,000 NIS; temporary exhibitions -- 270,000 NIS; development -- 323,000 NIS; and 16,000 NIS for miscellaneous expenses (Carmeli and Shavit 1999:75). In 1999, the museum incurred a deficit of 174,000 NIS.

As in the case with the Janco Dada Museum, although the museum's budget is published, the budget for each exhibition is concealed and hence unavailable for this study despite the importance of this information for the activities of the director/curator.

5.2.1.5 The Collection

The foundation for the collection at the Museum of Art Ein Harod is Chaim Atar's artistic legacy which include his personal works amounting to approximately three hundred paintings and a thousand drawings along with his collection of Jewish artists in Israel and abroad, as well as Jewish liturgical objects (Judaica).

The collection in 1999 numbered 15,940 items, of which 15,900 items are registered in the inventory of the museum. Forty items are on permanent loan. The collection is categorized as follows: artworks (15,257) and Judaica (683) (Carmeli and Shavit 2000: 3). The Museum's collection of Jewish artefacts dates back to the 17th century

while its painting and sculpture collection by artists (mainly Jewish) is from the 19th century on. Among the artists represented are Josef Israels, Isaak Levitan, Lesser Uri, Max Liebermann, Ludwig Meidner, Issachar Ryback, Jules Pascin, Moise Kisling, Jacob Epstein, etc. The museum, which conducts dynamic exhibition activity, incorporates works from the collection in temporary exhibitions (www.museumeinharod.org.il/).

Section II Data used in this research

5.2.1 Definitions of Data in Qualitative Research

Guba and Lincoln pointed out (1985: 332) that dictionaries tend to define the term 'datum' past participle of the Latin verb *dare* as 'given'. Data are, so to speak, the constructions to be found in the sources. Data analysis leads to *reconstructions* of these constructions. In this sense, the term 'data' is used to define 'facts'. However, Guba and Lincoln draw attention to the fact, that these 'facts' cannot be assumed to be independent values. These values are part of the researcher's concept or theoretical language, in the sense that the term is used in Hesse (1980).

According to Denscombe (1998) qualitative data, either words or images are the product of a process of interpretation in which the purpose of gathering data is to collect as much information as possible about the study. The nature of the data in qualitative research, as Denscombe (1998) pointed out, can be regarded as soft data. It allows the researcher to employ a variety of sources, types of data and of research methods to spotlight one instance of the thing that is to be investigated rather than a wide spectrum.

Creswell (2003: 181), building on the thoughts of Rossman and Rallis (1998), claims that a characteristic of qualitative inquiry is using multiple methods of data gathering such as open-ended observations, interviews and documents. The data collection process might change as doors open and close for data collection, and the researcher learns the best sites at for finding the central phenomenon of interest.

According to Bruner (1996), the basis for data collection in multiple case narratives is the assumption that the data we seek to collect is constructivist- narrative by its nature. Shkedi (2005) claims that multiple case narratives are a unique narrative type of research. Data for the multiple case narratives is gathered from people and focuses on their stories, their explanations for activities they participated in, the meaning they give to the phenomena they engage in, and so on. (Shkedi 2005:45).

Creswell (2003) claimed that qualitative research is fundamentally interpretive. In this sense, the researcher makes an interpretation of the data (Creswell 2003:182). Kaplan

(1964) observes that *'Data come to us only in answer to questions, and it is we who decide not only whether to ask but also the how question is to be put'* (Kaplan 1964: 385). In this sense, Guba and Lincoln's (1985) claim that within the naturalistic paradigm; data are not viewed as given by nature but as stemming from an interaction between the researcher and the data sources. The qualitative researcher in their words is described as "the human-as instrument". In this sense, the researcher is regarded as being flexible enough to capture the complexity, subtlety and constantly changing situation of the human experience as expressed in stories. Because the researcher is himself "the human-as instrument", he has to accept that he cannot control the research process because, as (Shkedi 2005:45) claims, in narrative studies things are more indeterminate than pre-determined.

Merriam (1998), reflecting on Guba and Lincoln (1981), points out that certain characteristics differentiate the human researcher from other data collection instruments. The researcher has to take into consideration the context and to be aware of choosing and selecting methods according to circumstances.

According to Denscombe (1998), qualitative data does not exist 'out there' waiting to be discovered but is produced by the way it is interpreted and used by researchers. This is important to recognize because the nature of qualitative data lends itself to the temptation to present the data as if it were pure and untouched by the act of research itself. The researcher's identity, values and beliefs cannot be eliminated from the process. In this sense, Denscombe claims that *"among practitioners of qualitative research there is a general acceptance that the researcher's self is inevitably an integral part of the analysis, and should be acknowledged as such"* (Denscombe 1998:208).

According to Tuchman (1994:312), in qualitative historical research, as in all other kinds of research, the data to be used depends upon the question the researcher wishes to answer and the information the researcher can find to answer the question.

In this naturalistic-based dissertation, the nature of the data that can answer my research question can be defined as *soft data*. According to Denscombe, one of the

disadvantages of *soft data* is a use of interpretive methods rather than measurable data (Denscombe 1998:40).

5.2.1.1 The source of the data

As I mentioned in Chapter four, in this research I do not use multi-source methods, but collect data from specific sources, the archives of the museums being researched. My primary reasons for selecting these archives as the main source for my data is based on the definition of the function of the curator, as described in Chapter two.

I am also aware of the advantages and disadvantages of using data obtained from archival material (Tuchman 2000). As Tuchman notes, archival data presents problems that the researcher must question, such as: Who saved them and why? Who sorted them and how? (Tuchman 2000:320-321).

Nevertheless, asking these questions is exactly the issue of this study. As I mentioned above, in the case of peripheral art museums, the curator is one who makes the decisions as to what is to be saved and sorted. The attempt to deal with these issues reveals information about the decisions of the curator. The attempt poses two interesting additional questions: What materials have been saved? What materials were supposed to be saved but were not? By answering these questions, it will be possible to understand the agenda of the curator, a decisive step in answering this dissertation's research questions.

5.2.1.2 The Museum Archive

Posner (1984) claims that record keeping began in the distant past when information beyond the brevity of human memory became essential to the welfare of individuals and communities. In the western world, archival practices can be traced to ancient Greece and Rome; where the complexities of those societies required recourse to previous plans and actions. During the medieval era, types of records and methods of originating them developed in response to different needs of churches and the Holy See.

Through centuries of authoritative political rule in Europe, government archives were closed to the public. One of the significant innovations of individual liberty sparked by the French Revolution was the insistence that archival records be open to the citizens. The French also instituted a national central depository for papers of state and authored certain modern principles of archival storage and retrieval Posner (1984).

As Fink (2005) argues, the archives of a museum are, of course, more focused than the broad sweep of materials found in government files. A museum's organizational records document the history and development of the museum, its collections, exhibitions, and programs as well as the contributions of individuals and groups associated with the museum. The archival data, or primary sources, are typically the resources that researchers rely most heavily on. Archival data includes official documents and other item that would be found in archives, museums, etc. (Brundage 2002). According to Glaser and Zenetou (1996), these records are unique and irreplaceable assets of the organization. Unlike a library, the records in the museum archive are stored and used as documentary evidence of a museum's mission, goals, objectives and accomplishments.

Glaser and Zenetou (1996) and Fink (2005) argue that without an understanding of their institution's history- as found in the archival records- administrators and their staffs cannot confidently define the museum to their current patrons and boards, to the public, or even to themselves. This does not say that policies should never be changed -- times and situations bring new opportunities and problems --but the constructive development of an institution, like that of an individual, requires knowledge and acceptance of the past as the basis of identity.

Fink (2005) claims that the museum's archive records include files kept in the offices of curators and registrars and which contain acquisition details of each object along with photographs, news-clippings, articles from periodicals and relevant correspondence. Archival documentation of a particular object may include invaluable information that is unavailable elsewhere about the work of the artist. Curatorial records of paintings can also include contextual material. In addition to preserving papers generated within the institution, museums also collect materials from outside

sources that relate to their collections and programs. This practice provides context for objects in their collections and forms stronger bonds with the communities that constitute their public.

5.2.1.3 Documentation in the Museum

Documentation is a detailed record, in the form of a report or other written document, of the historical context(s) and significance of a property. To create documentation, historical research uses archival materials, oral history techniques, ethno-histories, prior research from secondary sources and other material. Together these sources form a detailed record of previously identified values and the means to investigate particular questions about the established significance of a property or properties.

Documentation is an investigative technique that may be employed to document associative, architectural, cultural or informational values of properties.

Documentation may also be used as a component of structural recording or archaeological investigation in order to interpret or to mitigate the anticipated loss of a property by conserving the information about its historical, architectural or archaeological significance. Documentation generally results in both greater factual knowledge about the specific property and its values and in a better understanding of the property in its historical context. In addition to increasing factual knowledge about a property and its significance in one historical context, documentation may also serve to link the property to or define its importance in other known or yet-to-be defined historic contexts.

Documentation should incorporate, rather than duplicate, the findings of previous research. Research may be undertaken to identify how a particular property fits into the work of an architect or builder; to analyze the historical relationship among several properties; or to document in detail the historical contexts of properties. The kinds of questions investigated will generally depend on what is already known or understood and what information is needed. For example, documentation of a bridge whose technological significance is well understood, but whose role in local transportation history is not, would summarize the information on the former topic and focus research on the associative values of the property. The questions that research seeks to answer through deeds, maps or archival searches, oral histories and

other techniques may also relate to issues addressed in documentation about a structure structural or archaeological investigation. For example, the subject of architectural or engineering documentation includes a history of the reasons for modifying a building and information about the implementation of the modifications. Where classification systems are consciously in operation, they can reveal both those things, which are to be, valued as well as those items which will not be accorded value (Hooper-Greenhill 1990).

Cataloguing, the creation of a full record of information about an object, cross-referenced to other records and files, includes the process of identifying and documenting these objects in detail. Some of the information recorded includes the name of the artist, the object, provenance of the object, its dimensions, photos of the object, the source of the object, a record of the exhibits in which the object was placed, loans made of the object, plus other data as needed.

5.2.2 Strategies of Collecting Data in this Study

One of the more difficult tasks that I faced in this research was in choosing specific methods of collecting data. Denscombe acknowledged that the methods of data collection would tend to be associated with certain research strategies (1998:83). Creswell (2003) defined these strategies as data collection procedures. These procedures derive from the nature of the paradigm.

According to the paradigm I use, this is an inductive-constructivist study, as I discussed above, at the beginning of chapter 5. According to Denscombe (1998) and Creswell (2003:184), there are four strategies or procedures for collecting data in the framework of an inductive paradigm: observations, interviews, documents and audio and visual material. Each of these procedures has advantages and disadvantages that the researcher has to consider.

Regarding my research procedure for collecting data, I use what Denscombe (1998), Merriam (1998) and Creswell (2003) define as documents, such as museum publications relating to the documentation of exhibitions and critical reviews of the exhibitions. Using various methods to gather data helped me ensure the internal validity of the data as described in this chapter p. 147.

My selection of these specific methods for data collecting is based on Inbar's (1988) claim, as described in Part III, Research Design, 4, that in Israel a museum's programme constitutes the identity of the museum. Inbar in the epilogue of her manual defines programme as "*the process of planning that defines the **museum's identity** guidelines*" (Inbar 1988:16).

Lord and Lord (2000) refer to what Inbar (1988) calls a programme as the goals of the planning that are there to provide space and facilities that are pleasing and effective in preserving and interpreting museum collections for museum visitors. Goals also include establishing and/or maintaining an institution in order to perform these functions efficiently (Lord and Lord 2000:2). Lord and Lord further maintain that the purpose of a particular museum is expressed in terms of: mission, mandate, goals and objectives (1997:3).

Ginsburgh and Mairesse's (1997) suggest listening to how the curators of the institutions that call themselves museums rank their own objectives and priorities. However, the 17 activities of the museums that Ginsburgh and Mairesse list, are based on Lee (1975) and Hendon's (1979) categories, regarding art museum characteristics. Accordingly these characteristics include: the size of collections and their subject; the chief features of the museum's exhibitions; functional organization; museum funding-sources of income; audience; educational activities; or structural comparison of the museum [Lee (1975) and Hendon (1979)].

I chose to research the curator's vision by investigating the programme and the components of this programme such as the mission statement, documentation of the museum's activity, such as lists, exhibitions and exhibition catalogues and other elements that reflect the way the mission statement is fulfilled. I also chose to analyse reviews related to the activities of the museum, and which the curators decided to preserve, since they may reflect the opinions of those outside the specific museum setting.

In this research, I use similar methods for data collecting in both of the cases that I

investigate. Although I am aware that each case may imply different methods of data collection, my decision is because my attitude towards the interpretation of the findings, my attempt to compare the two cases, is based on similar categories.

As I mentioned in Chapter four, Research Design, in this study I refer to the activities of the art museums as historical event, and accordingly documentary research is the appropriate method of research as suggested by Yin 2002; McCulloch (2004); Scott (2006). This approach, however, deprives me of the possibility of collecting data about those museum activities that do not include exhibitions such as functional organization and sources of income; audiences; educational activities; or architecture and display spaces. My decision to choose documentary research to collect data is based, on the one hand, on practical reasons and, on the other, the consideration that these methods derive from the paradigm itself.

The data that I collect, such as exhibition catalogues and press reviews is accessible to the public (Denscombe 1998:165). The records of other activities such as budget records are not accessible to the public in the two cases that I researched. Concerning the educational activities or the structural comparison of the museum during the defined time of the research period, there is no documentation of such activities. In the case of the museum audience, the only evidence is that of the number of visitors to the museum but without any segmentation relative to specific exhibitions. The same lack of detail also characterises visitor opinions about museum activities. This is also the case of the exhibition displays and their relation to the structure of the museum. The only records open to the public about past activities that occurred in the art museum are exhibition catalogues which accompany the exhibition and press reviews.

These documentary methods derive from the research question and specifically, according to the term I use, "the eyes of the curator". According to this view, the curator is a "specialist" in the field as well an "academic historian" and the museum's post-exhibition publications, like catalogues, are his responsibility (Farr 1984:187). This information provides evidence about the activity initiated and executed by the curator. These specific methods of documentary research, as I mentioned above, provide the information necessary to draw a picture of the identity of a peripheral art

museum through the eyes of the curator.

5.2.2 .1The nature of the documentary data

According to Scott (2006), documentary research encompasses a wide range of source materials: government publications, newspapers, certificates, census publications, novels, film and video, paintings, personal photographs, diaries and innumerable other written, visual and pictorial sources in paper, electronic media, or other 'hard copy' forms. Along with surveys and ethnography, documentary research is one of the three major types of social research and arguably has been the most widely used of the three throughout the history of sociology and other social sciences. It has been the principal method - indeed, sometimes the only one – for many prominent sociologists.

5.2.2.2 Authenticity and Accuracy of Documents

Scott (2006) claims that the key issues surrounding types of documents and our ability as researchers to use them as reliable sources of evidence about the social world, must be considered by all who use documents in their research.

Merriam (1998) claims that determining authenticity and accuracy of documents is part of the research process. According to Burgess (1982), documents should not be used in isolation. That means that the researcher has a responsibility to determine the validity of the document, its origins and reason for being written, authorship, and the context in which it was written (Burgess 1982, in Merriam 1998:107).

Merriam (1998) lists the sort of questions that might be asked by the researcher in determining the authenticity of a document (cited by Guba and Lincoln 1981):

- *What is the history of the document?
- * How did it come into the hands of the researcher?
- * What guarantee is there that is what it pretends to be?
- * Is the document complete, or originally constructed?
- * Has it been tampered with, or edited?

- * If the document is genuine, under what circumstances and for what purposes was it produced?
- * Who was/is the author?
- * What was he or she trying to be accomplished? For whom the document was intended?
- * What were the maker's sources of information? Does the document **present** an eyewitness account, a secondhand account, and an interpretation of an event or reconstruction of an event that took place prior to the writing?
- * What was is the maker's bias?
- * To what extent was the writer likely to want to tell the truth?
- * Do other documents shed additional light on the same event, **story**, project, programme, or context? If so, are they available, accessible? Who possesses these other sources? (Merriam 1998:107-108)

In this study I refer to Scott's remark (2000) as well to Merriam's (1998) comment on the reliability of the documents by stating that the documents used as evidence in this research are accurate because their accuracy is established by the museum itself by the decision of the curator to preserve them in the museum's archive.

5.2.2.3 Types of Documentary data

There are three ways of classifying documents, according to Webb, E., Campbell, D., Schwartz, R. and Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Merriam (1998) and Creswell 2003:

- **Primary, secondary and tertiary documents:** Primary sources refer to those materials that are written or collected by those who actually witnessed the events, which they describe. While considered to be reliable and accurate, such sources have to be seen in their social context (i.e., selective and biased reporting). Consequently, the researcher may employ secondary sources,

written after an event that the author has not personally witnessed. The researcher must be aware of problems (i.e., incomplete and prejudiced coverage) in the production of this data. Tertiary sources enable researchers to locate other references such as indexes, abstracts and bibliographies. Many such tertiary sources are to be found in libraries. Internet search engines can also be used as a tertiary source (Denzin and Lincoln 1994).

- ***Public and private documents:*** Documents can be divided into four categories according to the degree of their accessibility: closed (e.g., secret police files); restricted (e.g., medical files and confidential corporate reports); open-archival (e.g., census reports); and open-published (e.g., government budget statistics). (Denscombe 1998; Creswell 2003)
- ***Solicited and unsolicited documents:*** While some documents (e.g., government surveys and research projects) might have been produced with research aims in mind, others (e.g., diaries) might very well have been produced for personal use. However, even if unsolicited documents are for personal use, they still are addressed to an audience (Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994).
- Merriam (1998) defines ***previous studies*** as another type of document. In this situation, the researcher has to rely on someone else's description or interpretation of the data, rather having the raw data as a basis for analysis (Merriam 1998:110).

According to Denscombe (1998), books and journals, from the academic researcher's point of view, should be used first. They contain the accumulated wisdom on which the research project should be built and the latest cutting-edge ideas that shape the direction of the research. The written media – newspapers, journals, magazines etc. -- provide a potentially valuable source of information for research purposes. One reason for this is that newspapers and magazines can supply good, up-to-date information. In this case, the value of the newspaper or magazine article for the researcher will stem from such factors as the expertise of the journalists, the extent to which the publication specializes in the subject being researched, and the insider information which the correspondents can uncover (Denscombe 1998:161).

Denscombe's classification of documents implies a hierarchical approach to the validity of a data source.

5.2.3 Methods of Collecting Data in this Study

5.2.3.1 The Museum's Programme

As mentioned above, Inbar claims that in Israel the programme of a museum constitutes its identity (in the epilogue of her manual "*The Process of Planning that Defines the **Museum's Identity** Guidelines*" Inbar 1988:16). Lord and Lord (2000) refer to what Inbar (1984) calls programme as planning goals to provide space and facilities that are pleasing and effective in preserving and interpreting museum collections for museum visitors and to establish and /or maintain an institution, which can perform these functions efficiently (Lord and Lord 2000:2).

Referring to Israel's smaller museums, Inbar (1984) explains that a committee, appointed by the director/curator of the museum, writes the programme. The purpose of the committee is to fulfil the basic goals of the museum by developing a master plan, implementing it and supervising its implementation. The committee membership comprise all those who are active at the museum as well as non-museum personnel including other curators and specialists in such fields as education, management, preservation and restoration, maintenance and security (Inbar 1988:11).

The programme should be considered a primary source, consisting of what Denzin and Lincoln (1994) describe as materials that are written or collected by those who actually participated in these events, such as the museum's directors or curators).

Although the museums, which Inbar refers to, are public institutions, their programmes are not published. However, as Inbar claims (1988), the programme is subject to the supervision of the committee in order to ensure the implementation of the programme. On the other hand, since the programme is an unpublished document, it is difficult to evaluate it. As Merriam (1998:107-108) notes, in the course of time, committee personnel, goals and the ways of implementation might change. Consequently, it may be desirable to use other documents (Merriam 1998:108) such as the mission statement, exhibition lists and catalogues that shed additional light on the museum's programme.

5.2.3.2 Museum Mission Statement

According to Lord and Lord (1997), the mission statement of a cultural institution is an objective, brief and hopefully inspiring assertion of its *raison d'être* or relevance. The mission statement should answer the question, 'Why should people care about this museum?' The mission statement directs our sights toward the long-range reason for the museum's existence. It is the foundation of all policy development (Lord and Lord, 1997:3).

In Israel, the mission statement of the museum is part of the programme and in the country's larger museums; the director and chief curator compose it. In the smaller museums, such as those investigated in this study, the roles of curator and director are apt to be united into one position and thus one individual has the sole responsibility for writing the mission statement (Inbar 1988).

As opposed to the programme, the mission statement is generally a public document and there are museums in Israel, such as the Herzliya Museum of Contemporary Art, that publish the mission statement on the museum's website. Unlike the programme that serves solely the internal needs of the museum, the mission statement serves both the museum's internal and external needs.

The mission statement is a primary source, being what Denzin and Lincoln (1994) described as part of a body of materials that are written or collected by those individuals, such as the directors or the curators of the museum, who actually participated in relevant events, .

5.2.3.3 Exhibitions Lists

Based on (Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003) suggestions about typed documents, I consider exhibition lists as primary, public and solicited documents (see **5.2.2.3**). Exhibition lists include the titles, dates, the name of the artists, the name of the curators and the documentation that accompanied the exhibition like books, catalogues and artist books. The events (exhibitions) are chronologically presented on the list.

The directors/curators of the museums involved in this study gave me the lists that were used in this research. The list of exhibitions at the Ein Harod Museum of Art was for internal use, but it is, in fact within the public domain since it was published on the museum's Web site. The exhibition lists of the Janco Dada Museum, Ein Hod were made available following my request to Ms. Raya Zommer Tal, director and curator of the museum.

In order to ensure the accuracy of these lists, I also looked for other substantiating documents. I used the same procedure in order to determine whether the document was complete, has been tampered with or edited.

One of the conclusions on the research process of data collection is that the processes involved in multi-method data collection must be carried out in parallel in order to triangulate the findings that will ensure the authenticity of the documents.

5.2.3.4 Exhibitions Catalogues

According to the Oxford Dictionary the noun, "catalogue", means "*a list of names/places/goods etc. in a special order*". In this sense, a catalogue is a list or itemised display, of titles, course offerings, or articles for exhibition or sale. It usually includes descriptive information or illustrations.

As I pointed in the Chapter Two, Context and Background, the activities of the part of the curators' responsibilities, according to Parkhurst (1975) and Farr (1984), is to study, identify and take care of the collection, suggest acquisitions, to originate and implement exhibitions, write the exhibit catalogue and prepare other publications relevant to the exhibition.

Concerning art exhibitions, Farr mentioned a few types of publications that provide information about the issue, the objects displayed, and the artists whose works are displayed in the exhibition (Farr 1985:187): catalogues raisonné, exhibition catalogues, summary catalogues, hand lists and brief guides.

Catalogue Raisonné is a comprehensive listing or catalogue of an artist's works. Usually arranged systematically with critical notes, it encompasses all the relevant data about a work of art, its history, iconography and argumentation about the authenticity of the works. It also provides details of the present condition and provenance of each work. The curator is expected to indicate his own views about the issue discussed. The material presented is often complex and ranges over a wide field of scholarship (Farr 1985:189).

The exhibition catalogue is a list of works in an exhibition and on display for a specific length of time. Often the works making up the exhibition have been gathered together from other institutions or collectors.

5.2.3.5 Exhibitions Catalogues in the Israeli Museums

In this chapter, I draw attention to different approaches among well-known Israeli curators regarding the context of exhibition catalogues in Israeli museums.

Omer claims that the exhibition catalogues express two aspects of human needs: memorializing and allaying anxieties. Concerning memorializing, the catalogue becomes the remains of an exhibition after the display ends. The second function of catalogues, allaying anxieties, is a way of assuring the curator that the display he has arranged will not be misunderstood (Omer 1989:21-22). Fischer (2003) claims in his brief history of art exhibition catalogues that the catalogue "constitutes a testimony (and remembrance) of the existence of an exhibition" (Fischer 2003:212). Bar-Or³⁸ (1989) notes that the exhibition catalogue presents the attitude of the curator, which she defines as a commitment to what she calls "being relevant", meaning that the curator should be attentive to the events in his surroundings, to art that is created and occurs in real time and to the spirit of the time (Bar-Or 1989:26). Ofrat (1989) claims that the exhibition catalogue has become what he calls a "speech-act", like the ritual "speech-acts", performed by the high priest (curator). Only persons who can understand the meaning of the catalogue can understand this "speech-act". To others, it remains an unattainable object, like a kind of art object we admire, but cannot possess (Ofrat 1989:84-85).

³⁸ Galia Bar-Or holds the position of the director of the Ein Harod Museum of Art, subject to this inquiry.

5.2.3.6 Exhibitions Catalogues as Data in this Research

In this research, I chose catalogues of exhibitions as data because the catalogues reflect the curator's activities and help answer the research question about the curator's activities. I refer to exhibition catalogues as an accurate source of information, because they were published by the museum itself under the curator's supervision.

Critical Reviews in the Museum's Archive

As mentioned before, press reviews, according to Denscombe (1998), provide a potentially valuable source of information for research purposes. He justifies his claim by stating that newspapers and periodicals are "good and up-to-date" information. Denscombe suggests three categories the researcher may use in evaluating a periodical or article:

- * The *expertise* of the journalists;
- * The *specialist level* of the publication;
- * The *insider information* that the correspondent may have been able to uncover (Denscombe 1998:161).

Merriam (1998) points out one of the disadvantages of using documents, such as press reviews, is that these documents are produced independently of the research study and as such, they are not grounded in the context under study (Merriam 1998:118). In addition, that the articles chosen are written by art critics and display their own views on the museum. As such, these articles are not "objective" views on the museum, but the critic's interpretation of the reality.

The selection of the articles for this research is based upon important magazines, such as art journals, daily newspapers, national and local press. In addition, in the case of the Ein Harod Museum of Art, I chose also newspapers of the Takam kibbutz movement, which enabled me to see how kibbutz members viewed the museum's activities.

5.2.4 Procedures of Data Sorting, Analysis and Evaluation

This aspect of case study methodology is the least developed and hence the most difficult. As a result, some researchers have suggested that if case studies were more conducive to statistical analysis, the process would be easier and more acceptable. However, not all case studies lend themselves to quantitative analysis. To facilitate analysis, Miles and Huberman (1984) suggested analytic techniques such as rearranging the arrays; placing the evidence in a matrix of categories; creating flowcharts or data displays; tabulating the frequency of different events; using means, variances and cross tabulations to examine the relationships between variables; and other such techniques .

First, there must be an analytic strategy that will lead to conclusions. Yin (1994) presented two strategies for general use. One relies on the theoretical propositions of the study, and then analysing the evidence based on those propositions. The other technique is to develop a case description, which would be a framework for organizing the case study. Lynd conducted the widely cited Middletown study in 1929, and used a formal chapter construct to guide the development of the analysis. In other situations, the original objective of the case study may help to identify some causal links that can be analyzed.

Pattern matching is another major mode of analysis. This type of logic compares an empirical pattern with a predicted one. Internal validity is enhanced when the patterns coincide. If the case study is an explanatory one, the patterns might be related to the dependent or independent variables. If it is a descriptive study, the predicted pattern must be defined prior to data collection. Yin (1994) recommended using rival explanations in pattern matching when there are independent variables involved. This requires the development of rival theoretical propositions, but the overall concern remains the degree to which a pattern matches the predicted one.

Yin (1994) encouraged researchers to make every effort to produce an analysis of the highest quality. He presented four principles that should the researcher should implement in order to achieve this goal:

- Show that the analysis relied on all the relevant evidence

- Include all major rival interpretations in the analysis
- Address the most significant aspect of the case study
- Use the researcher's prior, expert knowledge to further the analysis

Stake (1995) recommended categorical aggregation as another means of analysis. He also presented ideas on pattern matching along the lines that Yin (1994) presented. Runkel (1990) used aggregated measures to obtain relative frequencies in a multiple case study. Stake (1995) favoured coding the data and identifying the issues more clearly at the analysis stage. Eisner and Peshkin (1990) placed a high priority on direct interpretation of events, and a lower priority on interpreting measurement data, which is another viable alternative to be considered.

In addition to Yin (1994), Stake (1995) argues the relationship between the process of collecting data and the data analysis and interpretation. Merriam (1998) claims that data collection and analysis are simultaneous activities in qualitative research (Merriam 1998:119).

Merriam (1998), in discussing the role of the researcher in qualitative research in the process of data collection, analysis and interpretation, claims that data analysis depends on the skills of the researcher, his sensitivity and analytical skills. The researcher develops the analytic tools and in the inductive process; the researcher sifts, combines, reduces and interprets the data (Merriam 1998:121).

Creswell (2003) claims that depending on the type of research design, qualitative inquirers often convey generic data in a proposal. Creswell (2003: 193-195) suggests the following six generic steps for data analysis and interpretation:

Step 1 The organization and preparation of the data. This may include transcribing interviews, optically scanning material, typing up field notes, sorting and arranging the data into different types depending on the source of information.

Step 2 Read through all the data, in order to obtain a general sense of the information and its overall meaning. What general ideas emerged from

the information? What is the tone of these ideas? What is the general impression of the overall depth, credibility, and use of the information?

Step 3 Begin detailed analysis with a coding process. Coding is the process of organising the material into "chunks" and then bringing meaning to these "chunks". It involves taking text data or pictures and then segmenting sentences (or photographs) or images into categories. These categories are then labelled with a term, often a term based in the actual language of the participant (called a *vivo* term).

In this context of the process of data codification, Creswell (2003) presents Bogdan and Biklen's (1992: 166-172) list of possible types of codes:

- Setting and context codes
- Perspectives held by subjects
- Subjects' ways of thinking about people and objects
- Process codes
- Activity codes
- Strategy codes
- Relationship and social structure codes
- Pre-assigned coding schemes

Step 4 Using the coding process to generate for analysis a description of the setting or people as well categories or themes. The description involves a detailed rendering of information about people, places or events in a setting. Researchers can generate codes from this description. This analysis is useful in designing detailed descriptions for case studies, ethnographies, and narrative research projects. The coding can then be used in order to generate a small number of themes and categories, perhaps five to seven categories for each study. These themes are the ones that appear as major findings and are sorted under separate headings in the findings section of a study. They should display multiple perspectives from individuals and be supported by diverse quotations and specific evidence.

Beyond identifying the themes during the coding process, qualitative researchers use them to build additional layers for complex analysis. For example, researchers may interconnect themes into a storyline (as in narratives) or develop them into a theoretical model (as in grounded theory). Themes are analyzed for each individual case and across different cases (as in case studies), or shaped into a general description (as in phenomenology). Sophisticated qualitative studies go beyond description and theme identification and into complex theme connections.

Step 5 Advance how the description and themes will be represented in the qualitative narrative. The most popular approach is to use narrative passage to convey the findings of the analysis. This might be a discussion that mentions the chronology of events, a detailed discussion of several themes (complete with sub-themes specific illustrations, multiple perspectives from individuals, and quotations), or a discussion with interconnecting themes. It may present a process model (as in grounded theory); advance a drawing of the specific research site (as in ethnography); or convey, in table form, descriptive information about a participant (as in case studies and ethnographies).

Step 6 A final step in data analysis involves interpreting the data. As Lincoln and Guba (1985) note, the central question here is: "What are the lessons learned?" These lessons should be the researcher's personal interpretation, couched in the individual understanding that the inquirer brings to the study from her or his own culture, history and experiences. The interpretation could also be the meaning derived from comparing findings with information gleaned from the literature or extant theories. In this way, authors suggest that the findings confirm past information or diverge from it. The meaning or interpretation may also suggest new questions that need to be asked, questions raised by the data and analysis that the inquirer had not foreseen earlier in the study.

One way ethnographers can end a study, says Wolcott (1994), is to ask further questions. The questioning approach is also used in advocacy and participatory approaches to qualitative research. Moreover, when qualitative

researchers use a theoretical lens, they can form interpretations that call for action agendas to reform and change. Thus, interpretation in qualitative research can take many forms; it can be adapted for different types of designs; and it may be flexible enough to convey personal, research-based, and action meanings (Creswell 2003:193-195).

5.2.5 Methods of Data Registration

In this research I follow Creswell's (2003) suggestions (**Step 1**) for organizing and preparing the data (transcribing interviews, optically scanning material, typing up field notes, sorting and arranging the data depending on the source of information) [Creswell 2003:191].

In this research due to the decision to collect the data from one source, the museum's archive, I sort the data according to different methods by a procedure of registration. This procedure includes numbering the different items of data in **lists**, such as exhibitions lists, exhibitions catalogues lists, press review lists and so on.

For each item chosen for the process of analysis, I write, as Creswell suggests (2003:188) a protocol, including the origin, the author, the event it refers to, the date of publication, information about the issue under research such as types and subjects of articles, types and subjects of exhibitions, participants and so on.

Alongside these descriptive notes, the protocols also include what Creswell (2003:189) calls reflective notes, such as my ideas of how this document might be relevant to the inquiry process, or how it may be related to other types of the data, or its relation to theories used in the research (Merriam 1998:117).

5.2.6 Methods of Data Analysis in this Study

Following Yin (1994), Stake (1995) and Merriam's (1998) claims about the relationship between data collection and analysis in qualitative research, I am aware that these are not different phases of the research process but are performed simultaneously.

The first stage. This stage includes the organization and preparation of the data. This may include transcribing exhibitions lists, optically scanning material, typing up field notes, sorting and arranging the data depending on the source of information.

Second stage After sorting the data, the next stage is what Creswell (2003) describes as **Step 2**, reading through all the information and reflecting on its overall meaning. From the ideas that I formulated at this stage, I was able to answer the questions Creswell proposes: What general ideas emerged from the information? What is the tone of these ideas? What is my general impression of the overall depth, credibility, and use of the information?

Third stage This stage encompasses what Creswell's (2003) suggests about data coding. The process of coding means organizing the material into categories before bringing meaning into these categories. I then label these categories with a term, sometimes referred to as a *vivo* term. This term is based drawn from museology and the language and terms used by curators. These categories are selected from the list of possible types of codes as proposed by Bogdan and Biklen (1992:166-172) .

Fourth stage This stage includes the creation of a description of the setting (the museums; the activities) as well as the categories for analysis. These descriptions enable me to create codes from them [Creswell (2003)]. This strategy of designing detailed descriptions is useful in case studies, ethnographies and narrative research, as is the case for my research.

In describing the case, the intention is to reduce the number of categories and to form major categories. Creswell suggests creating for each case five to seven major categories. These major categories will be what Creswell defines as the findings. I shall place them under separate headings in the findings sections of the study.

As Creswell suggests, I use the findings in order to build additional layers of complex analysis. As in case study procedure, I analyze the themes (categories) for each individual case and across the two cases.

Fifth stage This stage deals with how I present the description and themes in the qualitative narrative. Following Creswell's suggestions, I use narrative passages in

discussion form. This might entail a discussion that mentions the chronology of events; a detailed discussion of several themes (complete with sub-themes, specific illustrations, multiple perspectives from individuals, and quotations); or a discussion with interconnecting themes. This discussion may convey, in table form, descriptive information about a participant (as in case studies and ethnographies).

Sixth stage This final step of the data analysis refers to the interpretation or meaning of the data. The interpretation is based on comparing the findings with information derived from literature or the theatrical lens. This procedure enables me to suggest that the findings confirm past information or diverge from it (Creswell 2003:195). This stage is the conceptualization of the findings in stage four.

I trust that in implementing these six steps, I will have demonstrated my skill as a researcher, my personal interpretation, rooted and based in my understanding of my own culture, experiences and history.

Section III Verification of the Research: Validity and Reliability

According to Merriam (1988), in qualitative case study, as in any research, validity, reliability and ethics are major concerns since each researcher wants to contribute knowledge that is believable and trustworthy (Merriam 1988:183). According to Kirk and Miller (1986), the aim of the researcher must be scientific objectivity in order that the knowledge that is created should be considered believable and trustworthy. They regard validity and reliability as the major components for achieving objectivity in a research (Kirk and Miller 1986:19). Reliability is the degree to which the finding is independent of accidental circumstances of the research while validity is the degree to which the finding is interpreted in a correct way. According to Kirk and Miller (1986), validity and reliability are by no means symmetrical. They claim that it may be easy to obtain perfect reliability with no validity at all. On the other hand, perfect validity will assure perfect reliability for every observation would express the exact truth (Kirk and Miller 1986:20).

However, the nature of the truth is still "interpretive", as Erickson (1986) claims referring to qualitative research (Erickson 1986:119). Researchers such as Guba and Lincoln (1981), and Merriam (1988) claim, that it is hard to assess the reliability and the validity of qualitative study without examining its components (Guba and Lincoln 1981:378).

Merriam (1988) referring to the characteristics of qualitative research in education, suggests five reasons for choosing interpretive research in assessing the validity and the reliability of qualitative case studies. These five reasons are: 1) to make the familiar strange and interesting again – everyday life is so familiar that that it may be invisible; 2) to achieve specific understanding through documentation of concrete details and practice; 3) to consider the local meanings of happenings for the people involved in them since these events or happening can be regarded as "surface similarities" in behaviour that are sometimes misleading; 4) understanding different social settings by comparing local settings to wider social settings and environments; 5) engaging in comparative understanding beyond the immediate circumstances of the local setting (Merriam 1988:165-166).

Merriam quotes Kemmis (1983) who claims that the researcher's action in the research process is critical in order to achieve the "scientific level of the case study research" (Kemmis 1983:103, in Merriam 1998:166).

According to Merriam (1998), most writers on the topic argue, "that qualitative research because it is based on different assumptions about reality, a different worldview, a different paradigm, should have different conceptualizations of validity and reliability (Merriam 1998:166). Because of multiple realities and research procedures in qualitative study, many writers argue that is almost impossible to establish a scientific mechanism (in Guba and Lincoln's terms "criteria'') in order to verify the validity and the reliability of the qualitative research (Wolcott, 1990; Morse 1999; Morse, Barrett, Mayan, Olson, and Spiers 2002).

According to Morse, Barrett, Mayan, Olson, and Spiers (2002) verification is the process of checking, confirming, making sure, and being certain. In qualitative research, verification refers to the mechanisms used during the research process to contribute incrementally to ensuring reliability and validity and, consequently, the

rigorousness of a study. These mechanisms are woven into every step of the inquiry so as to construct a solid product (Kvale 1989; Creswell 1997) by identifying and correcting errors before they are built into the developing model and before they subvert the analysis (Morse, Barrett, Mayan, Olson, and Spiers 2002).

Morse, Barrett, Mayan, Olson, and Spiers (2002) claim that qualitative researchers adopt the proposal of Guba and Lincoln that the criteria to be adopted in the qualitative paradigm to ensure "trustworthiness" are credibility, fittingness, audit ability, and conformability ability (Guba & Lincoln 1981). These criteria were quickly refined to credibility, transferability, dependability, and conformability (Lincoln and Guba 1985).

Morse, Barrett, Mayan, Olson, and Spiers (2002) maintained that Yin (1994) describes trustworthiness as a criterion to test the quality of research design, while Guba and Lincoln (1989) refer to it as a goal of the research.

Morse, Barrett, Mayan, Olson, and Spiers (2002) refer to trustworthiness as an evaluation criterion for validity in qualitative research as the rigour of the research. In this case, they claim that using standards for the purpose of post-hoc evaluation is to determine the extent to which the reviewers have confidence in the researcher's competence in conducting research following established norms. Rigour is supported by tangible evidence using audit trails, member checks, memos, and so forth. If the evaluation is positive, one assumes that the study was rigorous.

Morse, Barrett, Mayan, Olson, and Spiers (2002) argue, "Strategies for ensuring rigour must be built into the qualitative research process per se". These strategies include investigator responsiveness, methodological coherence, theoretical sampling and sampling adequacy, an active analytic stance, and saturation. They maintain that when the researcher uses these strategies appropriately, he is forced to correct both the direction of the analysis and the development of the study as necessary. This process ensures the reliability and validity of the completed project (Morse, Barrett, Mayan, Olson, and Spiers 2002).

Morse, Barrett, Mayan, Olson, and Spiers' (2002) argument about the researcher's responsibility for the reliability and validity of the research and the critics of post-hoc

evaluation brings us back to Guba and Lincoln's criteria for "trustworthiness" (Guba and Lincoln 1989). Merriam (1998) refers to their criteria to ensure "trustworthiness" in terms of truth-value for internal validity, transferability for external validity, and consistency for reliability (Merriam 1998:166). Following Merriam's comments about validity and reliability in the qualitative plan, Creswell (1994) frames the concepts of validity and reliability in the qualitative research process within the procedures that have emerged from qualitative writings (1994:158).

5.3.1 Internal Validity

According to Merriam (1998) internal validity deals with the question of how one's findings match reality. Merriam's inquiry on findings in relation to the nature of reality is relevant to all research. Merriam addresses such questions as "Do the findings capture what is really there? Are researchers observing or measuring what they think they are measuring? Merriam presents Ratcliffe's (1983) claims about the issue of validity in qualitative research such as: a) the role of the researcher in relation with the data collection methods and interpretation "the data do not speak for itself, there is always a translator, an interpreter; b) the interference of the researcher and even in physics, "one cannot observe or measure a phenomenon/event without changing it"; c) the relationship between reality and the representation of reality that occurs in any attempt to measure, describe reality in research process: "numbers, equations and words are all abstract, symbolic representations of reality, but reality itself" (Ratcliffe 1983:149-150, in Merriam 1998:167).

Ratcliffe concludes that there is no universal way of guaranteeing validity; there are only notions of validity (1983:158). Merriam (1998) claims that one of the assumptions in qualitative research is that reality are holistic, multi-dimensional and ever changing. Furthermore, reality is not "a single, fixed objective phenomenon waiting to be discovered, observed and measured" (Merriam 1998:167). Merriam states that the key questions in qualitative research are "What is being observed and how does the researcher assess the validity of those observations?" He concludes that what is being observed are people's constructions of reality (Merriam 1998:167). Following Lincoln and Guba's (1985) Merriam claim, that reality is a multiple set of constructions and the task of the researcher, in order to assess validity, is to represent these multiple constructions adequately so that reconstructions are credible to the

constructors of the original multiple realities. Merriam maintains that the investigator is interested in perspectives rather than the truth "per se". It is the researcher's obligation to present in an adequate way how the researcher's subjects view themselves and their experiences (Merriam 1998:168). Merriam (1998) claims, that when reality is reviewed in the abovementioned manner, internal validity empowers the qualitative research with definite strength (Merriam, *ibid*).

Merriam (1998) presents the four factors that according to Goetz and LeCompte (1984:221) help to support the claim of high internal validity of ethnographical research:

1. The ethnographer's common practice of living among participants and collecting data for long periods provides opportunities for continual data analysis and comparison to refine constructs and to ensure the match between scientific categories and participant reality.
2. Informant interviews, a major ethnographic data source, necessarily must be phrased close to the empirical categories of participants and are less abstract than many instruments used in other research designs.
3. Participant observation – the ethnographer's second key source of data - is conducted in natural settings that reflect the reality of life experiences of participants more accurately than do more contrived or laboratory settings.
4. Ethnographic analysis incorporates a process of researcher self-monitoring, termed disciplined subjectivity (Erickson 1973), that exposes all phases of research activity to continual questioning and re-evaluation" (Merriam 1998:168-169).

Since this research is a phenomenological research with ethnographical aspects, I find that two of these four factors, 1 and 4, support the claim of high validity relevant to my claim about the validity of my study. As an independent curator who took part in the activities of the museums that form the subject of this study, I am well acquainted with the museums or what Goetz and LeCompte (1984:221) refer to as the natural settings. Extensive experience within these settings provided me the

opportunity for developing the necessary perspective for rigorously selecting and evaluating the data.

Following Erickson (1973), Goetz and LeCompte (1984) and Merriam (1998) I was very much aware that in my role as researcher I was responsible for monitoring the research process and to exposing all phases of the research activity to continual questioning and re-evaluation.

5.3.2 Strategies to ensure internal validity in qualitative research

In order to ensure internal validity in this phenomenological study I follow Merriam's (1998) proposals for six basic strategies that a researcher can use to ensure internal validity in qualitative investigations that are according to research experience as well the literature.

These strategies are:

1. Triangulation – This is a research strategy in which the researcher uses two or more methods for collecting data or obtaining data from multiple sources. Triangulation is one of the strategies I used in this research and I shall refer later to the advantages and disadvantages of this strategy.
2. Member checks – This involves taking the interpretations of data back to the people from whom they derived and asking them if the results are plausible.
3. Long-term observation of the research site or repeated observation of the same phenomenon. This involves gathering data over a period in order to increase the validity of the findings.
4. Peer examination – Asking colleagues to comment on the findings as they emerge can be very helpful in establishing internal validity.
5. Participatory modes of research – This brings participants into all phases of the research.
6. Researcher biases – This entails clarifying the researcher's assumptions, worldview, and theoretical orientation at the outset of the study, (Merriam 1998:169-170).

In this research, I choose two strategies for ensuring internal validity: triangulation and researcher biases. The reason I opted for these strategies is that this is an

historical research encompassing the activities of the museums for a decade and observation over a long period is an inadequate strategy in this kind of research. As for members-checks, the historical character of this research demands a specific sort of data, documentation of museum activities. As such, it is a documentary research, in which the research process reduces to a minimum the interaction between the researcher and other participants.

In the context of the Israeli art scene, as described in Chapter two, the consultation with other colleagues is quite a difficult task. It is a competitive field, with almost no cooperation among curators in general and specifically among the curators and directors of the museums included in this research. Although they supplied materials and allowed me to gather data from the museum archives, they did not allow me access to board of director decisions, budgetary documents, or comments about the decisions they made during the Nineties.

5.3.3 Triangulation

As noted above, triangulation is a research strategy in which the researcher uses two or more different methods of collecting data, in order to confirm, cross-validate, or corroborate the findings with a single study. For a detailed discussion on triangulation see Denzin (1970) and for discussion about use of triangulation in the social sciences see Greene et.al. (1989); Steckler, McLery, Goodman, Bird and McCormick (1992); Morgan (1998), Denscombe (1998) and Creswell (2003). For discussion of triangulation in the historical social sciences, see Scott (2006) while Cox (2005) should be consulted for further information about organizational research.

Denscombe (1998), referring to data gathering and triangulation, maintains that although these research methods can be seen as competing with each other, they are different and each has its particular application. Each method involves gathering data according to a certain set of assumptions and each has its own particular advantages and disadvantages. The selection of these methods is related to the aims of the particular research and practical considerations facing the investigator such as time, resources, and access (Denscombe 1998:83-84).

According to Denscombe (1998) among the advantages of multi-methods and multi-

source data collection: are: 1. obtaining more data and information on the issue being investigated; 2. allowing the researcher to see the issue from different perspectives; 3. enabling the researcher to corroborate the findings obtained through multiple methods. Denscombe claims that the process of seeing things from a different perspective and the opportunity to corroborate findings can enhance the validity of the data.

Denscombe (1998) maintains that the corroboration process is often analogized with the term *triangulation*. In navigation, triangulation is a process of locating the true position by referring to two or more coordinates (Denscombe 1998:83-84). The intersection of the coordinates is the visualization of the specific position. However, Denscombe warns that this analogy can mislead the researcher since triangulation points to a definite point, to a definite truth, while the process of corroboration is not a specific point, but a constructed reality (Denscombe 1998:86).

Denscombe (1998) sums up the advantages and disadvantages for selecting diverse methods for data collection and triangulation:

1. The researcher should be encouraged, when possible, to use more than one method when investigating a topic.
2. The researcher should recognize the value of using multi-methods for the corroboration of findings and for enhancing the validity of data.
3. The researcher needs to recognize that the notion of a single social reality is controversial and therefore adopt a cautious position, which avoids any naïve use of triangulation.
4. The researcher should appreciate that different methods might point in a similar direction but are unlikely to meet at some precise, unequivocal point of reality.
5. The researcher should avoid the presumption that use of methodological triangulation can prove that the data or the analyses are correct (Denscombe 1998:86).

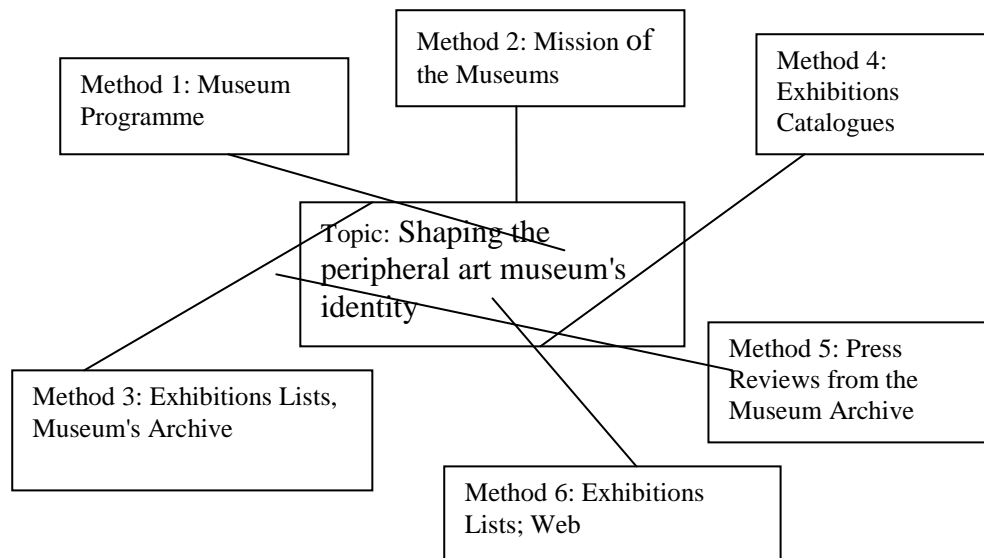
5.3.4 Reasons for using triangulation in this research

The reason that I opted for multi-methods data collection and triangulation in this research is that this process allows me, as Denscombe (1998) points out, to obtain more data and information about the issue being investigated. It is a process that allows me to see the issue from different perspectives and to corroborate the findings obtained through multiple methods and consequently to enhance the validity of the data.

Despite these benefits, I am aware that some of the disadvantages of triangulation as described by Denscombe (1998). One disadvantage is the danger of presuming that the use of methodological triangulation can prove that the data or the analyses are correct. I am also aware that different methods of collecting data might point to a similar direction but are unlikely to meet at some precise, unequivocal point of reality. As a researcher, I recognize that a single social reality is controversial, and therefore I adopt a cautious approach to the use of triangulation.

Considering these considerations, I formulated a scheme of methodological triangulation that I used in this research, and which is based on Denscombe's model (Denscombe 1998: 85).

In this research, I do not use multi-source methods, but I collect data from a definite source, the museums archives. The reason I select the museums archives as the main source for collecting data is based on the definition of the function of the curator (see Chapter Two), as one who is in charge of all the functions of the museum, including the documentation. However, I am aware of the advantages and disadvantages of data obtained from archives (Tuchman 2000:320-321) and I shall discuss this issue in Chapter six.



 Scheme illustrating the methodological triangulation used in this research

5.3.5 Reliability

According to Merriam, reliability refers to the extent that one's findings can be replicated (Merriam 1998:170). In other words, as I mentioned in the introduction to this chapter, reliability is the degree to which the finding is independent of accidental circumstances of the research (Kirk and Miller 1986:19).

Reliability is essential in a positivistic research, because it enables the researcher to point out to various laws on the assumption that the reality he is researching is defined (Halfpenny 1979: 801). However, according to Merriam (1998), the inductive approach does not seek to isolate laws of human behaviour. Science, the qualitative research, is interpretative (Erickson 1986; Merriam 1998; Creswell 2003), Merriam (1998) claims there might be many interpretations of the phenomenon, and therefore there is no "benchmark by which one can take repeated measures and establish reliability in the inductive traditional sense" (Merriam 1998:170).

On the other hand, perfect validity will assure perfect reliability since every observation would express the exact truth (Kirk and Miller 1986:20). However, the nature of the truth is still "interpretive", as Erickson (1986) claims on the topics referring to qualitative research (Erickson 1986:119). Researchers such as Guba and

Lincoln (1981), and Merriam (1988) claim that it is hard to assess the reliability and the validity of qualitative study without examining its components (Guba and Lincoln 1981: 378). They claim that it is impossible to have internal validity without reliability and that the demonstration of internal validity "amounts to a simultaneous demonstration of reliability" (Guba and Lincoln 1981:120).

Guba and Lincoln maintain that the notion of reliability with regard to instrumentation can be applied also to qualitative research very much as if it is being applied to deductive research (Guba and Lincoln 1985). Merriam (1998) claims that this sense of reliability demands that the researcher refine his techniques and instruments, such as the use of statistics. The researcher can also assess reliability using documents and personal accounts (Merriam 1998:171).

According to Guba and Lincoln (1985), the term "reliability" when applied to qualitative research does not seem to fit. Therefore, they suggest thinking in terms of "dependability" and "consistency". By using these terms, they avoid the demand that research findings be replicable by outsiders. Instead, they demand that the results make sense – that they be **consistent** and **dependable** (Guba and Lincoln 1985: 288).

Following Guba and Lincoln (1985), Merriam (1998) suggests several techniques the researcher can use to ensure that the results are **dependable**:

1. **The investigator's position:** He should explain the assumptions and theory behind the study; his position vis-à-vis the group being studied; the basis of selecting informants and their description; and social context from which the data were collected (Goetz and LeCompte 1984:214-215).
2. **Triangulation:** Especially in terms of using multiple methods of data collection and analysis, triangulation strengthens reliability as well as internal validity.
3. **Audit trail:** Just as an auditor authenticates the accounts of a business, independent judges can authenticate the findings of a study by following the trail of the researcher (Guba and Lincoln 1981). In order

that the process of auditing should take place, the researcher must describe in detail how data was collected, how categories were derived, and how decisions were made throughout the inquiry. Essentially researchers should present their methods in such detail 'that other researchers can use the original report as an operating manual by which to replicate the study' (Goetz and LeCompte 1984:214-215) Merriam (1998:172-173).

5.3.6 Assessing Reliability in this Research

In this study, I refer to the first of Merriam's suggestions mentioned above: acknowledging the assumptions and the theories as well the way I use them in this research. This necessitates that I explain why I selected specific museums and why I refer to my relationship as an independent curator vis a vis the curators in charge of the museums (see Chapter six).

I am also aware of the importance of social context from which data was collected, and this context is described in Chapter two.

Being aware that triangulation strengthens reliability as well as internal validity, I use multiple methods of data collection and analysis for the reasons described above.

Following Merriam's third suggestion regarding the auditing process, I describe in detail how data was collected, how categories were derived, and how decisions were made throughout the inquiry in Chapter six, Research Process.

Based on these means of directing the research the findings, I believe that the findings I present in the course of this dissertation can be regarded as dependable and reliable.

5.3.7 External validity

According to Guba and Lincoln (1981), external validity is concerned with the possibility of generalizing the results of a study (Guba and Lincoln 1981:115). Merriam (1998) explains that Guba and Lincoln are claiming that external validity is

concerned with the extent to which the findings of one study can be applied to other situations (Merriam 1998:173).

According to Merriam (1998), the issue of generalization in case studies focuses on the question whether one can generalize from a single case or from a qualitative inquiry in general, and if so, in what way. I already acknowledged above in Chapter four, Research Design, that this study investigates two cases studies in an instrumental case study approach. As such the possibility of generalising, the results are limited, or almost null (Stake 1978:7).

Referring to situations where multi-case studies are impractical or the phenomenon of interest is unique, Merriam claims that the question must be asked as, to whether generalization from a single case is possible. Merriam presents attempts to answer this question such as by Cronbach (1975); (Stake 1978); (Wilson, 1979; Walker 1980) and Erickson (1986).

Cronbach's (1975) concept of hypotheses is based on claims that since generalizations decay in time, even in the so-called hard sciences, such as physics, the social sciences should not aim at establishing a generalization but focus on understanding a phenomenon. Although the researcher will direct his attention to whatever variables can be controlled, he must also give equal attention to uncontrolled conditions, to personal characteristics and to events that occurred during the research process. Cronbach (1975) concludes that when the researcher gives proper weight to local conditions, any generalisation is a working hypothesis (Cronbach 1975:124-125, in Merriam 1998:174-175).

Erickson (1986) claims that the production of generalizable knowledge is an inappropriate goal for interpretative research. His solution lies in defining the aim of case study research as well as the expectations from the findings such as concrete universals arrived at by studying a specific case in great detail and then comparing it with other cases studied in equal detail. This definition replaces the expectations that the results of the research will be what Erickson calls *abstract universals*, arrived at by statistical generalizations from a sample to a population.

According to Merriam (1998), the third attempt to assess generalization in case studies is what Stake (1978) calls naturalistic generalization based on knowledge, intuition and personal experience. Stake claims that people look for patterns in order to explain their own experience as well as events in the world around them. According to Stake, knowledge, intuition and personal experience are the instruments of the researcher in order to recognize similarities of objects and issues in "new and foreign contexts". The process is one of recognizing the similarities in and out of the context, by sensing the natural "co-variations of happenings" (Stake 1978:6, in Merriam 1998:176).

Merriam (1998) points to a fourth way of looking at external validity, one particularly suited to case study. This way involves thinking in terms of the reader or the user of the study. According to Wilson (1979), for the reader or the user, generalization involves leaving the reader to determine the extent to which a study's findings apply to other situations. Commenting on this issue, Walker (1980) maintains that is the reader's task to ask what in the study can he apply to his own situation and what clearly does not apply (Walker 1980:34, in Merriam 1998:177).

5.3.8 External Validity in this Study

I am aware that by choosing only two cases I was not able to generalize my findings. However, my intuition, personal experience and knowledge (Stake 1978) has enabled me as researcher to recognize similarities of objects and issues in "new and foreign contexts". This has made it possible for me to adhere to what Stake (1978) calls naturalistic generalization.

In this study, I provide a detailed description of the study's context, according to Lincoln and Guba (1985). This description specifies everything that the reader may need to know in order to understand the findings (Lincoln and Guba 1985:125).

Another procedure that I use in order to determine external validity is what Wilson (1979) describes as the process of leaving the reader or user to determine the extent to which a study's findings apply to other situations (Walker 1980:34, in Merriam 1998:177).

Section IV Ethics

5.4.1 Ethical considerations in case study research

According to Merriam (1998), the research investigation should be conducted in an ethical manner (Merriam 1998:178-183). According to Walker (1980), in qualitative studies ethical dilemmas emerge at two points: during the collection of the data and in the dissemination of findings (Walker 1980:35, in Merriam 1998:179). Walker points out that the researcher, when conducting qualitative research, may encounter problems regarding: 1) the researcher's involvement in the issues, events, or the situation under study; 2) confidentiality of the data; 3) competition between different interest groups for access to and control of the data; 4) publication, such as need to preserve the anonymity of the subjects; 5) the audience being unable to distinguish between data and the researcher's interpretation (Walker 1980:35, in Merriam 1998:179).

5.4.2 My Attitude as a Researcher towards Ethical Issues in this Research

In this study, during the process of conducting my research, the ethical problems I encountered were:

1. Confidentiality of the data.
2. Involvement of the researcher in the issues, events, or situation under study.

In order to solve the confidentiality problem, I use data that has been provided with the consent of the directors/curators and the subjects of the research and data obtained from publications.

As I mentioned in Part I, Introduction, in my capacity as an independent curator, I was employed by the directors/curators who are the subjects of this research. I am aware that this kind of involvement may have affected the process of data collection as well the interpretation of the findings. Aware of this involvement, I have tried to adhere as closely as possible to the framework of the research in order that the interpretations and the outcome of the research remain as unaffected as possible.

Summary

The chapter referred on issues such as the considerations for choosing the methods of data gathering, the nature and the source of the data, the selection of the cases, and methods of verification of the study. It also presented methods of data analysis and interpretation that are adequate to this study.

Referring to these methods the next chapter will describe the research process.

Chapter Six: Research process

Introduction

This chapter describes the research process, such as the data gathering and management, data analysis, verification and interpretation. Each case is studied separately and the research process ends with a construction of the story of shaping the identity of each case.

For each item chosen for analysis, I create, as Creswell suggests (2003: 188) a **protocol** that includes the origin of the item, the author, the event it refers to, the date of publication, information on the issue under research such as types and subjects of articles or exhibitions, participants and other similarly relevant material.

The protocols are based on Miles and Huberman's (1994:55) model and include descriptive notes and, what Creswell (2003:189) calls reflective notes, such as my ideas of how this document might be relevant to the inquiry process or how it may be related to other types of the data, or its relation to theories used in the research (Merriam 1998:117).

Following the claims of Yin (1994), Stake (1995) and Merriam (1998) on the relationship between data collection and data analysis in qualitative research, I am aware that these are not different phases of the research process but are performed simultaneously. I am aware of Merriam's (1998) warning about "*finding the right balance between the description and the analysis*".

Adopting this approach, I follow Merriam's suggestion (1998) about presenting the case report in what he calls a "common format" for integrating concrete description and interpretative commentary. This format includes an introduction to the problem and a description of the case with an overview of the structure in which the data have been organized. Parts of the structure, typology or theory are then presented in a detailed discussion and supported by relevant material and quotes (Merriam 1998:201).

Concerning findings, I take into account Miles and Huberman's (1984) suggestion that

in a naturalistic inquiry, the narrative descriptive text is the most familiar mode for reporting findings. In this study, the report of the results of the analysis process, as well as the findings, are presented in the form of a narrative text (Miles and Huberman 1984 in Creswell 1994:168-169).

Fieldwork

6.1 Case 1: The Janco Dada Museum, Ein Hod

Stage 1: Methods of collecting, organizing and preparing data at the Janco Dada Museum

Step 1: I started the research by addressing Ms. Raya Zommer, director and chief curator of the museum. I became well acquainted with Ms. Zommer during the Nineties when I curated more than twenty exhibitions at this museum in my capacity as an independent curator. I informed her about the aim of the research and the level of the research and requested her permission to use materials from the museum's archives. The materials were: 1) the museum programme (2) list of exhibitions that occurred during the Nineties; 3) press reviews that refer to the museum during the Nineties rather than one event; and 4) the mission statement of the museum.

Step 2: In response to my request, I received permission to use the information supplied by the museum, such as a list of exhibitions and exhibitions catalogues. As to my request to receive the museum programme, I was informed by Ms. Zommer that it was being prepared. Communication with Ms. Zommer was carried out by mail and by phone.

Lacking the programme, I began to look for the components of the programme such as the activities as described in Part IV: Methodology (19.1). The first kind of data I collected was the Hebrew list of exhibitions that Ms. Zommer supplied (Appendix 2).

The list, in her handwriting, had been composed for internal use. The list included exhibitions from January 1992 up to December 1999.

I regard this list as an accurate document based on Merriam's (1998) comment and Scott's remark (2000). In my opinion this document was accurate because its accuracy is in fact proclaimed by the museum itself in the decision by the curator, who was a witness to the events she describes in the list.

Due to the fact that the list is a manuscript of the museum's director/curator, I consider the list as a primary document. This consideration is based on three types of documentary data as described in Part IV: Methodology (see Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003 Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003).

Ms. Zommer wrote up the list of exhibitions after they had occurred. She had personally witnessed these events. As a researcher, I am aware of problems associated with producing lists i.e., incomplete and prejudicial coverage (Denzin and Lincoln 1994). The list was for internal use. According to Denscombe (1998) and Creswell (2003) this list cannot be considered as a public document because it was not an openly published document.

The list includes the name of the artist in case of solo shows, or the title of the exhibition in the case of group shows, as well the dates by months, when the shows occurred, and the type of exhibition space.

The events (exhibitions) are divided chronologically into two categories: one-woman/man show and group shows. I numbered each event in ascending, chronological order beginning with number 1. For data recording procedures, see Creswell 1994; Denscombe 1998; Creswell 2003.

I numbered this list as **List 1 (JD)**.

Step 3:

Already at this stage, I performed the process of collecting, managing and analyzing the data. List 1 did not include the exhibitions displayed between January 1990 to

December 1991. In order to fill the gap about missing events, I asked Ms. Zommer for the list of the exhibitions that took place during this period.

She sent by mail the list that I requested. It included the names of the artists in the solo exhibitions and the name of the exhibition in the case of group shows. This information was handwritten by the secretary of the museum. Compared with **List 1 (JD)**, this list proved to be incomplete. It was not composed chronologically by month and type of exhibition space.

I numbered this list **List 2 (JD)** (Appendix 3).

Step 4: Composing a List based on List 1 (JD) and List 2 (JD)

Based on the information from **List 1 (JD)** and **List 2 (JD)** I composed a list of exhibitions that presented the events in chronological order and divided into two categories, one-person shows and group shows.

I numbered this list as **List 3 (JD)**. As a researcher, I am aware that production of such a list may be incomplete and imbalanced (Denzin and Lincoln 1994). This list can be considered as an unpublished document, written by the researcher for research purposes. As such, according Denscombe (1998); Creswell (2003), **List 3 (JD)** can be considered primary data.

Step 5: Verification of the data from List 3 (JD)

In order to verify the list of events described in **List 3 (JD)**, I decided to triangulate the evidence from **List 3 (JD)** with evidence of events from the exhibition catalogues. This approach is based on claims by Yin (1994), Stake (1995) and Merriam (1998) that data collection and data analysis in qualitative research are not different phases of the research process but are performed simultaneously.

As I mentioned above, I asked for the museum's permission to research their archives, which included documentation about various events. I was given permission to look at the exhibition catalogues that the museum possessed. As described in Part IV: Methodology, I chose exhibition catalogues as data because the catalogues reflect the

curator's activities and help answer the research question regarding the curator's activities. I refer to exhibition catalogues as an accurate source of information and as evidence regarding the existence of an exhibition (Fischer 2003: 212), because the catalogues are published by the museum itself, under the curator's supervision.

As an independent curator who collaborated with the museum during the period of time this research encompasses, I have in my possession the majority of the catalogues published during the Nineties. As for the others, I obtained them from the from the museum's director/curator.

I sorted the catalogues chronologically beginning with January 1990 up to December 1999. For each catalogue I composed a protocol which included the name of the exhibition; issues and subjects the catalogue dealt with; the author of the catalogue; and the format of the catalogue (book or leaflet, size etc).

I scanned a few essays from a number of catalogues that were in my opinion relevant to my research question. This selection of issues from the catalogues is part of the analysis and interpretation of the data. As I stated in Part IV, already at this stage, in the narrative research process, data collection, analysis and interpretation are performed in parallel.

I sorted the catalogues chronologically by exhibitions and compared them what appeared on **List 1 (JD)**. The comparison between **List 1 (JD)** and the catalogues showed that the number of the catalogues did not match the number of the exhibitions. There were more exhibitions than catalogues, the documentation of the events. So I regarded **List 3 (JD)** which included more complete information drawn from the exhibitions as the basis for the events that occurred at the museum during the Nineties.

Although **List 3 (JD)** includes richer information than the lists on which it based, [(**List 1 (JD)** and **List 2 (JD)**), I am aware that this list may be an incomplete list of all the events that occurred at the museum during the research period as in the case of **List 3 (JD)**. This latter list, which was composed by me, serves as a working list. I consider **List 3 (JD)** as a secondary document, based on three types of documentary

data as described in Part IV: Methodology (Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003 Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003).

Step 6: The Janco Dada Museum's Mission Statement

As I mentioned above, lacking the museum's overall plans, I began to look for individual components, such as the mission statement. In response to my request regarding the museum's mission statement, Ms. Zommer replied that it was in the process of being written.

Lacking the museum's mission statement I decided to look for an alternative source of information on this issue. One of the sources was the catalogue of the exhibition "The Janco Dada Museum at Ein Hod", edited by Raya Zommer, Janco Dada Museum, 1990, numbered 8/90, (the 8th catalogue published in 1990). One of the reasons for my decision to consider the catalogue as a reliable source of information about the museum's mission statement is that it contained diverse information about the museum – its goals, collections, activities, educational activities, its library and archives, and its architectural plans. The catalogue also includes a statement by Mr. Moshe Sanbar, the president of the museum (the president of the museum's board of directors) and one by Ms. Zommer. Both statements are about the museum's permanent collection of Marcel Janco works.

As I noted in Chapter five, Research Methods, the mission statement can be regarded as a public document, because it is published in the museum catalogue. Moshe Sanbar's statement is published in the exhibition catalogue and consists of three pages in Hebrew and an English translation (pp. 50-53, English version) which I scanned. Ms. Zommer's statement is published in the exhibition catalogue and includes three pages in Hebrew and its translation in English (pp. 41-47 English version) which I scanned.

I consider the statement written by Mr. Sanbar as well the statement of Ms. Zommer

as a secondary document, based on three types of documentary data as described in Part IV: Methodology (Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003 Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003).

Since the statements above by Ms. Zommer and Mr. Sanbar were written at the beginning of the 1990s, before the research period, they may function as a statement about the activities of the curator as well of the Janco Dada museum. The policy of the museum as revealed by this document may reflect a modified reality. The catalogue sums up the aims and the activities of the museums during the 1980s. The statements were composed for external use. Accordingly, this text can be considered as a public document [Denscombe (1998); Creswell (2003)].

This document is accurate because its accuracy has been proclaimed by the museum and by the decision of the director - curator to publish it and to preserve the catalogue in which the text is published in the museums' archive. Being a published document, it reflects the decisions of the museum's director - curator and as such it can be regarded as part of his agenda and is directly linked to the research question.

Step 7: As I mentioned above, I asked the director/curator of Janco Dada museum for permission to look at the press reviews in the museum's archives. As I stated in Chapter Five, according to Denscombe (1998), press reviews provide a potentially valuable source of information for research purposes. In her reply to my request, Ms. Zommer informed me that a fire devastated the Ein Hod Village in November 1998, destroying the records of the press reviews kept in the museum's archive. She also informed me that the museum had not succeeded in recovering these records.

In a phone conversation, I asked the Ms. Zommer whether she could direct me to press reviews and interviews relevant to the museum. Her reply was that from what she recalls, there were only a small number of press reviews and no interviews during the Nineties.

Taking into account Ms. Zommer's reply and my knowledge, based on my personal

archives deriving from the exhibitions I curated at the museum, and on the press reviews I read when researching the Ein Harod Museum of Art (Case 1), I concluded that there are press reviews relevant to the museum. Although I am aware of this evidence which is attainable, as I mentioned in Methodology (Part III: 5.1.3), I limit myself only to the information from the museum's archive. Despite the absence of the press reviews in the museum's archive and the fact that the information cannot be supplied regarding the opinions of museum critics, as in Case 1, the absence of this information is meaningful and shall be discussed.

Stage 2: The overall meaning of the data

After sorting the data as Creswell (2003) suggested, I read all the information and sought to reflect on its overall meaning in order to formulate answers to the questions suggested by Creswell: What general ideas emerged from the information? What is the tone of these ideas? What is the tone of the general impression of the overall depth, credibility, and use of the information?

My general impression is Ms. Zommer seeks to characterize the museum as: focusing on young Israeli artists, displaying contemporary art, and focusing on the quality of the display and publications. There is an attempt to bridge between the exhibitions and Marcel Janco's Dadaist legacy.

My impression is that the curator does not focus on the press coverage of the museum. Thinking of the museum as being located in a specific setting, an artists' village, the evidence does not indicate that there have been a large number of exhibitions of works by village residents.

Stage 3: Coding the data

As I pointed out in the process of analysing Case 1, based on Creswell's (2003) suggestion, the coding process means organizing the material into categories before binging meaning to these categories. I set the types of codes based on the process of data codification [Bogdan and Biklen (1992:166-172)] as Creswell (2003) presents it.

I defined the categories based on the same considerations as in Case 1, such as Holsti's (1969) suggestion that the process of context analysis may be carried out on the basis of explicitly formulated rules and procedures (Lincoln and Guba1985:337). The process of defining these roles is developed though the research. However, the researcher is required to define a direction, what Lincoln and Guba calls "the spirit of the inquiry".

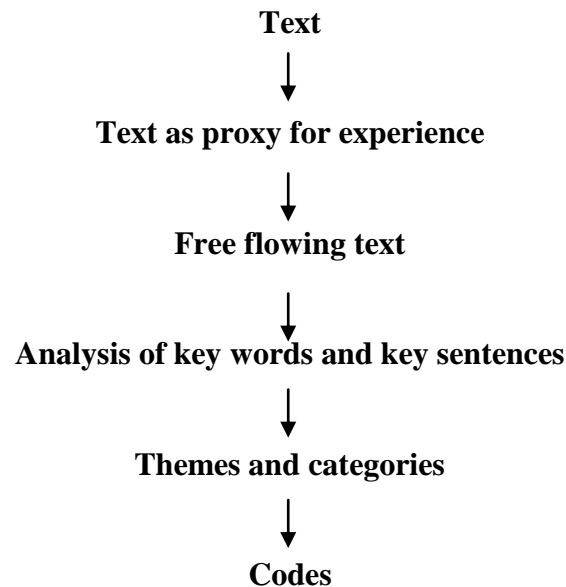
Holsti (1969) contends that content analysis is a systematic process. He defines the systematic nature of inquiry as conforming to certain general canons of category construction (Lincoln and Guba1985:337).

At this stage of the research, I used my experience, knowledge and intuition in order to define the spirit of the content of the data. This spirit is expressed in what I mentioned above -- my impressions of the unanalysed data. Based on Holsti's (1969) suggestion, in this research the process of analyzing the data is systematic, logical and coherent and based on what I defined above as the spirit of the research content.

In the case of document analysis, such as the museum's mission statement and the exhibition catalogues, I use manual analysis. As in Case 1, this decision is based on the choice of the qualitative paradigm and allows me to see the chosen words and phrases in relation to the whole text. Based on Ryan and Bernard (in Denzin and Lincoln 2000:769-802) I analysed the texts in the societal tradition in order to gain a better understanding in the specific context of the museum of art and in the wider context of the Israeli art scene.

The codes include the name of the category as well as a list of words as suggested by Ryan and Bernard (2000) that somehow "belong together". Following Ryan and

Bernard's typological model of qualitative analysis techniques (Denzin and Lincoln 2000:771), I formulated the following scheme:



In order to find the codes I chose a method of analysing texts based on Wilkinson's (1991) "hook-and-eye" exercise for connecting thoughts from sentence to sentence and from paragraph to paragraph. . This method is applied in examining the readability of a manuscript by examining the coherence between words, sentences and paragraphs (Creswell 2004:58). I select this method of analysis because it is a relatively rapid procedure for finding "key words" and "key sentences" and useful for analysing a large number of textual material.

1. Coding the Mission Statement of the Museum

As I stated above in Chapter five, the mission statement should be considered as a primary source, being what Denzin and Lincoln (1994) described as material which has been written or collected by those who actually witnessed events, such as the directors or the curators of the museum.

The categories:

1. **The setting of the museum**: the relationship to Ein Hod, the artists' village.
2. **Museum policy**
3. **The activities of the museum** that fulfil this policy.

The categories are based on the nature of the data and can be characterized as Creswell notes (2003) "perspectives held by subjects", "'subjects' ways of thinking about people and objects"; and "relationship and social structure codes", activity codes as well policy codes, as stated by Creswell (2003). In this case these categories embody both activity codes, as well as policy codes

2. Coding the Exhibitions List

After coding the mission statement, I started categorizing the data from **list 3**. As mentioned above, I labelled these categories with a term, often based on the actual language of museology. Terms like "canon of Israeli art" or Dada can be regarded as examples of using *vivo* terms or "the curator's language".

The categories:

1. **Types of exhibitions**: one man/woman show or group show (the group exhibitions are by nature thematic exhibitions).
2. **Profile of the artists**: Israeli artist or artists from abroad; young artists, up to 35 years old, according to the Israel Ministry of Culture and Education criterion; well known artists; new immigrants who arrived in Israel during the Nineties; artists born in Israel; resident artists (living and working in Ein Hod Artists' Village) .
3. **The curators of the shows**: the museum's curator; independent curators from Israel and abroad; young curators; well known curators; collaboration between curators
4. **Exhibition Spaces**: entrance gallery; the upstairs gallery; the downstairs gallery; the Janco gallery and the entrance wall project.

These categories are based on the nature of the data and can be characterized as "subjects' ways of thinking about people and objects" and "relationship and social structure codes" (Creswell, 2003).

3. Coding the Exhibitions Catalogues

As I mentioned above, I refer to exhibition catalogues as an accurate source of information and as evidence of the existence of an exhibition (Fischer 2003: 212), because it was published by the museum itself, under the curator's supervision.

The categories

The information from the catalogues can be categorized as follows:

1. **Writers**: director and chief curator, guest curators, researchers.
2. **The curators**: the museum's curator, independent curators from Israel and abroad, young curators, well known curators, collaboration between curators.
3. **Themes**: This category is based on Smith's (1992) definition of categories as thematic categorization, by which patterns of themes emerge from the coding process.

Coding by themes is divided into the following emerging themes: social; political; art history; history of Israeli art; art reflecting social sectors such as new immigrants and artists living and working in kibbutzim; and contemporary art issues.
4. **Format of the catalogues**: monograph, size, design.
5. **Cooperation with other museums**: with museums in Israel and outside Israel; the Forum of Israeli Museums; the Tel Aviv Museum of Art; and cooperation with leading galleries in Israel.

These categories are based on the nature of the data and can be characterized as "perspectives held by subjects"; "subjects' ways of thinking about people and objects"; and "relationship and social structure codes" (Creswell 2003).

Stage 4: Description of the Setting and the categories for analysis

According to Creswell (2003), this stage includes the creation of a description of the setting (the museums; the activities) as well as the categories for analysis. These descriptions enabled me to create codes. This strategy of designing detailed descriptions is useful in case studies, ethnographies and narrative research studies.

1. The Mission Statement of the Museum

I choose the method of analysis based on Wilkinson's (1991) "hook-and-eye" exercise 2002; 58-59). In order to find "key words" and "key sentences about the Janco Dada museum. I marked the key words and key sentences according to categories.

1. The setting of the museum

I first marked key words and then I looked for key sentences.

The key sentence I found for this category was:

"The location of the museum allows it to serve the residents of the Coastal Plain, from Haifa to the centre of the country, the kibbutzim, moshavim³⁹ and small towns in the vicinity." (Zommer 1990:43)

2. Policy of the museum

The key sentences I found for this category were:

"...the goals of the museum, primarily are that it may serve as an active cultural, social and educational centre"(Sanbar 1990:50).

"The idea of turning the Museum into unique centre dedicated to the work of Marcel Janco and the Dada Movement...the selection of exhibitions is made according to their connection with the aims of the museum. The research work is special to the

³⁹ **Moshav** (Plural: moshavim Translated: settlement, village) is a type of Israeli settlement, in particular a type of cooperative agricultural community of individual farms pioneered by the Labour Zionists during the second [aliyah](http://en.wikipedia.org/wiki/Moshav) (wave of Jewish immigration during the early 20th century). The *moshavim* are similar to kibbutzim with an emphasis on community labor. <http://en.wikipedia.org/wiki/Moshav> (11.6.2009).

place, and even the museum activity revolves around a central axis: Janco, Dada, Ein Hod and innovations in art" (Sanbar 1990:50).

According to Sanbar, the aims of the museum are: Janco, Dada, Ein Hod and innovations in art. In my opinion, these axes may be a distinctive part of the axis but they are not separate. They are interrelated one with the other as in the narrative process of analysis. From my understanding of Sanbar's declaration on the museum's aims and from my experience as a curator, one or more aims can be incorporated in any type of the museum activity.

3. **The activities of the museum** in order to fulfil this policy.

"A wide range of activities are conducted at the museum in several spheres: temporary exhibitions, events and guidance. The lower level is allocated to temporary exhibitions, of which there are about four each year. The museum is careful to preserve the connection between these temporary displays and Marcel Janco, the Dada movement and its ideas... . There is room also for young Israeli artists at the start of their career and for the artists of Ein Hod, principally those who accompanied Janco" (Zommer 1990:44).

Although all the key words and key sentences provide a means for answering the research question, such as what are the means by which the curator shapes the identity of the museum and what is the curator's agenda, I focus on the words of Sanbar, the president of the board of directors: "...an active cultural, social and educational centre"; a. *"the idea of turning the museum into an unique centre dedicated to the work of Marcel Janco and Dada Movement"* and b. *"...around a central axis: Janco, Dada, Ein Hod and innovations in art"*.

The words that Sanbar uses most frequently are: "Janco" and afterwards "Dada". The aims of the museum can be characterized as "art history mission", "Marcel Janco's work" and "Dada". In my opinion, the historical aspect of the museum is combined with the *"innovations in art"*, a definition that cannot be understood properly from the text. It can mean contemporary art or highlights in the twenty century art or art of young artists.

When I compare Sanbar's words with Zommer's description of the museum's activities, the activities follow the axis described by Sanbar.

Zommer draws a link between Janco and the Dada movement and claims that "*The museum is careful to preserve the connection between these temporary displays and Marcel Janco, the Dada movement and its ideas.*" She explains what aspects of Dada are relevant to the museum.

Sanbar's definition of one of the aims of the museum as "*innovations in art*" can be linked to Zommer's description of the museum's activities as "*contemporary work in the Dada spirit*" and "*young Israeli artist at the start of career*".

Sanbar's definition of *the* fourth component of the axis is "*Ein Hod*", the natural setting of the museum, the artists' village. In my opinion, this axis is similar to Zommer's description of the museum's activities as "*the artists of Ein Hod, principally those who accompanied Janco*".

2. List of Exhibitions

The list of 93 exhibitions includes: the name of the exhibition; the date of the event; curator; space; the artist; single or group exhibition; exhibitions that are dedicated to Marcel Janco; wall work; and performance art. I analysed the list according to the categories mentioned above.

1. Types of Exhibitions: 61 one man/woman shows; 24 group exhibitions (thematic exhibitions); 6 exhibitions were dedicated to Marcel Janco; 1 wall work and 2 performance art.

2. Profile of the Artists:

3 artists from abroad:

3 French artists

2 one person exhibitions

1 group show

One show exhibitions - Israeli artists:

1 artist was a new immigrant who arrived in Israel during the 90s;

26 senior artists, who are referred to in Israel as the "middle generation of artists", among them five well known artists;

36 young artists;

5 artist residents (Ein Hod);

3. The curators of the group shows: 4 exhibitions curated by Ms. Zommer; 14 exhibitions curated by Israeli curators, among them, leading figures in the Israeli art scene, such as Gideon Ofrat and Yona Fischer along with young curators such as Illana Tennboun (artist and young curator), Haim Maor (artist and curator) and myself.

3. Exhibition Spaces: entrance gallery (upper gallery) – 41; the lower floor gallery, 46; Janco gallery--1; entrance wall project --1; special projects—2; and in all the museum's exhibition spaces, 1.

3 Exhibitions Catalogues

In the museum archive, I found 70 catalogues in different formats, such as printed catalogues, leaflets, CD-ROMs and videos

I verified the number of the catalogues by comparing it to the number of exhibitions List 3 (J.D.). There is a gap of 30 catalogues between the museum's numeration published in the catalogues and my accounting. One explanation may be that I regarded as catalogues all kinds of documentation that followed each exhibition, while the museum numbered only the publications.

1. Writers: A large number of catalogues include an introduction by Ms. Zommer. In addition some catalogues also included introductions by art historians such as Philip Laitner (Gary Golstein "Une bonne nouvelle qui vous rendra heureux", 1998, curator, Sorin Heller) and by artists whose works were displayed in the exhibitions such as Michael Kessus Gedalyovich ("Object Lu", 1994, curator, Sorin Heller). The exhibition catalogues included essays by collaborating curators.

2. Themes:

In order to reveal the themes I chose the first page of each catalogue. From my experience as an independent curator, the first page of an art exhibition catalogue includes, most of the time, a statement on the exhibition theme by the director or the curator.

As mention before, the method I chose for analyzing the first page of each catalogue is based on Wilkinson's "hook-and-eye" exercise. I wrote down the subject of each exhibition in the protocol. Afterwards I coded this subject into themes, which are presented below.

The themes I found were:

1. Preoccupation with the human body: 25 exhibitions, of which four group shows were focuses around this theme ("Dadahead", 1991: curator Raya Zommer; "First person concealed": curator: Monica Lavi, 1993-1994; "Fragmentations", curator: Sorin Heller, 1995; "Body context ", curator: Arie Berkobitz, 1999).

2. Hybrid media: These exhibitions synthesize diverse media such as sculpture and painting, sketches and real objects, word and image dichotomy, design and art etc. 21 exhibitions, out of 24 group shows were dedicated to this theme ("Dadahead", 1991; "Imagewriting, the verbal component in Israeli art toward the 90s', curator: Sara Hakkert, 1991; "Sculpture towards theatre", curator: Sorin Heller, 1992; "Article – Object", curator: Zofia Dekel, 1994)

3. Preoccupation with gender (female identity; if women, then homosexuality, male identity and women: 14 exhibitions, including 4 group shows were devoted to this theme ("Dadahead", 1991; "First person concealed": curator: Monica Lavi, 1993-1994; "Fragmentations", curator: Sorin Heller, 1995, "Passion to un-identity", curator: Illana Tennboun, 1996).

4. Feminist art⁴⁰: 14 exhibitions, including one group show.

⁴⁰ According to Tenenbaum, (2008: 225) feminist art refers to the efforts and accomplishments of feminists internationally to make art that reflects women's lives and experiences, as well as to change the foundation for the production and reception of contemporary art. It also sought to bring more visibility to women within art history and art practice.

3. Format of the catalogues: I compared the format of the catalogues looking for similarities such as: size, typography, design. The majority of the catalogues were designed by the museum designers.

From 1992 to 1995, the design of the entrance gallery catalogue was an envelope-shaped cover. The catalogue included an introduction in Hebrew by Ms. Raya Zommer and a leaflet for each exhibition with the artist's CV, a curatorial essay and a few images of the works. From 1995 to 1997, the format of the envelope-shaped, cover changed to a bigger one and included an English version of Ms. Zommer's introduction.

4. Cooperation with other museums: The museum mounted six exhibitions in cooperation with the Israel Forum of Art Museums

Formulating Findings

The formulation of findings is related to the research question (**How can the identity of peripheral art museums in Israel during the Nineties be explained by the activities of the museum's curator?**) and the two sub-questions (**In peripheral art museums in Israel in the Nineties, what agenda did the curators have? In what activities did the curator engage to achieve this agenda?**).

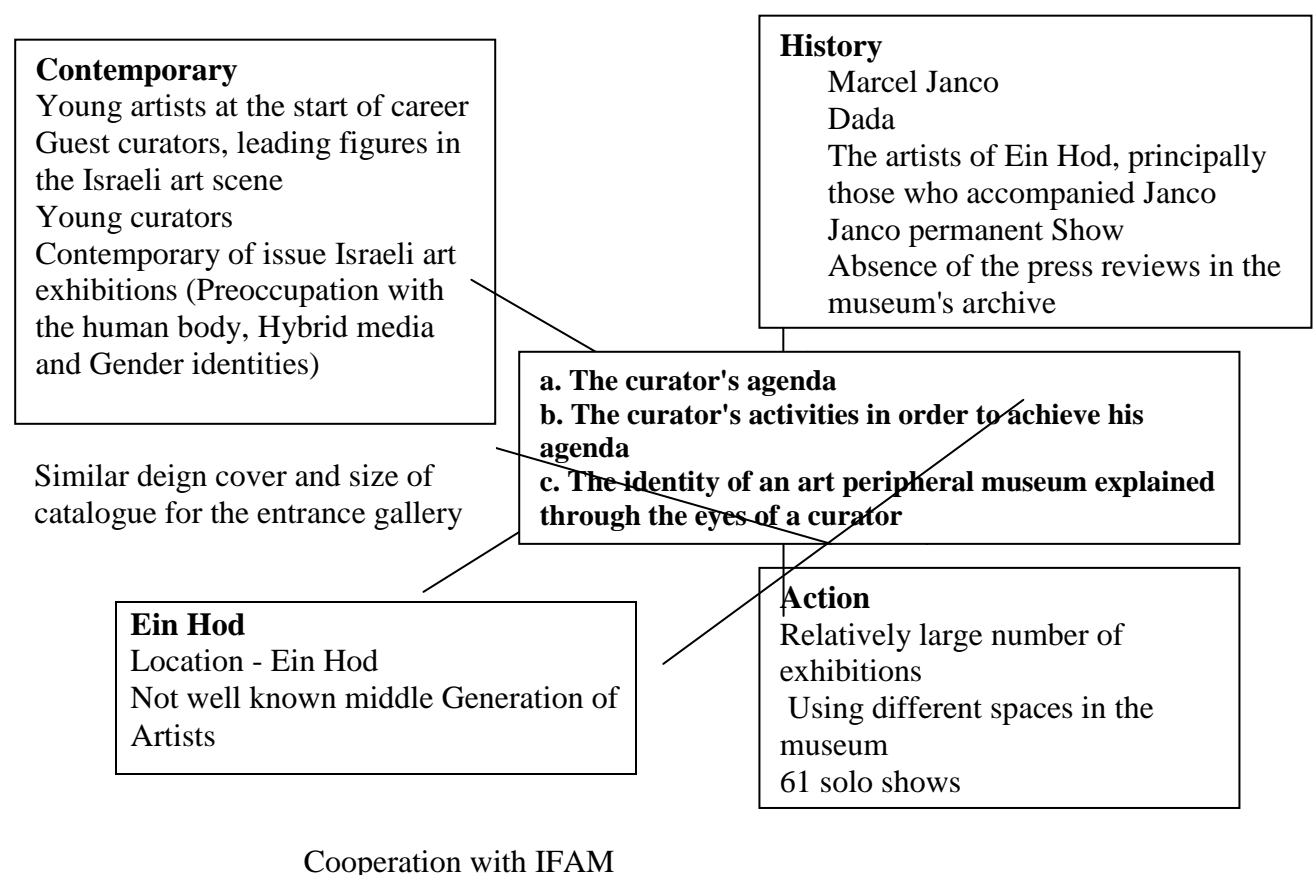
As I mention in the Research Design part III (5.1), the sub-questions illuminate the activities performed by the curator, and the main question deals with the issue of how these activities are the means of shaping the identity of the museum. The sub-questions are essential because, in order to answer the main question, we must first inquire about the curator's activities.

In order to code the results of the analysis, I built a model based the scheme of methodological triangulation that was set out in the in Chapter five, Research Methods: 157.

Triangulation of the results of the coding process

At this stage, in order to formulate the findings, I compared the results from analysing each type of data. This comparison allowed me to triangulate the results. The triangulation enabled me to check whether the results could or could not be set in the "same territory" as described in the research design, discussed in the Chapter five, Research Methods: 155. The first step in the triangulation process was to look at the results presented in these categories and to ask myself whether they were relevant to the research "territory" and could tell us something about the activities of the museum and the curator as directing these activities. They also reveal information about the role of a museum in the specific setting, the Ein Hod artists' village and the Janco Dada Museum as a peripheral museum.

By comparing the results from the multi-source data, I was able to recode the results in what can be termed "findings" which allowed me to answer the research question.



Stage 5: Narrative passage

This stage deals with how I presented the description and themes in the qualitative narrative. Following Creswell's (2003) suggestions, I used narrative passages in discussion form. The discussions range from chronological accounts of events to several themes (complete with sub-themes specific illustrations, multiple perspectives from individuals, and quotations) to interconnecting themes. This discussion may convey descriptive information about the case. As in case studies and ethnographies, I chose the descriptive mode in order to construct the story of the identity of the Janco Dada Museum at Ein Hod. The story is in discussion form, viewed within the specific context of the natural setting of the museum, the Ein Hod artists' village and a wider context, the Israeli art scene. The identity of the museum also refers to the relationship between Israeli art and the western art, as I mentioned in Chapter , Background and context.

The story of the identity of the Janco Dada Museum is of a museum dedicated to commemorating the activity of the Dadaist artist, Marcel Janco. In the museum's mission statement, Sanbar claims that "*Janco, Dada, Ein Hod and innovations in art*" are the components of the axis of the museum (Sanbar 1990: 50). Based on my findings, it seems to me that Janco and the link to the Dada movement are used as a kind of umbrella, as a kind of legitimization of the museum's activities such as: "*innovations in art (contemporary art in the Dada spirit and young Israeli artists at the start of career*" (Sanbar 1990:50).

Although '*innovations in art (contemporary art in the Dada spirit)*' may seem a wide territory that can contain almost all contemporary art trends, I can state, looking at the themes of the group exhibitions, that quite a large number of them, such as "preoccupation with the human body", "hybrid media" and "gender identities" can be located in this Dada territory as I mentioned in the description of case 2, part IV (Methodology).

Referring to young artists promoted by the museum, the findings suggest a gap between the aims and the activity of the museum as mentioned by Ms. Zommer and the large number of exhibitions dedicated to young artists (36 out of 96 exhibitions).

Zommer mentions in the museum's statement that " *...there is room also for young Israeli artists at the start of their career*" (Zommer 1990:44). From this it can be understood that the display of young artists is one of a number of activities of the museum. The findings also indicated that it is an important one, to which, unlike the other kind of exhibitions, the curator dedicated a special exhibition space (the entrance gallery and the upper space), and a similar design cover and size of catalogue.

The exhibitions of young artists can be linked to Sanbar's (1990) description of one of the components of the museum's axis "*innovations in art*". In my opinion, young artists and innovations in art linked the museum to the Israeli art scene during the Nineties. As I mentioned in the background section, this can be viewed within the preoccupation of museums with young artists as stated by Dalia Levin, the director-curator of the Herzliya Museum of Contemporary (Levin 2008: 260) as well as by Yogev (2004:35).

Also the findings based on the themes of the temporary exhibitions demonstrate that Marcel Janco and his oeuvre function as a kind of umbrella. Only six exhibitions were devoted to Marcel Janco during the Nineties. This seems quite a small number for a museum dedicated to the artist. Nevertheless, the themes of the exhibitions such as "preoccupation with the human body", "hybrid media" and "gender identities" can be located within the activity of the contemporary art scene as described by Rabina (2008) and Tenenbaum (2008).

Ein Hod, the artists' village founded by Janco and his artist friends and pupils is another component of the axis. Referring to Ein Hod, Zommer claims that the museums will display the artists of Ein Hod, principally those who accompanied Janco. However, only five exhibitions were dedicated to artists who were residents of Ein Hod.

The findings from the catalogues and the exhibitions list point out that only a few artists were well known. A large number can be defined as not well known, a middle generation of artists. If I add to this information the young artists "*at the start of their career*" (Zommer 1990:44), it appears that the Janco Dada Museum, promoted artists

who were not what Yogev (2004) calls "key actors" in the Israeli art scene. However, this approach can be linked to the aims of the Israel Forum of Art Museums (IFAM), of which the Janco Dada Museum is a member. As I described in chapter IV (Background 5.1.2) two of the aims of the IFAM were the integration of young artists in the shows produced by the Forum and implementing "historical justice" with senior artists who were not part of the mainstream.

Stage 6: Data Analysis and Interpretation

Introduction

This is the final step of the data analysis, the interpretation of the data. The interpretation was based on comparing the findings with information derived from the literature. This procedure enabled me to suggest that the findings confirm past information or diverge from it (Creswell 2003:195). This stage is the conceptualization of the findings in stage four. Above all, this chapter provides evidence of my skill as a researcher, my personal interpretation, framed by my individual understanding that I bring to the study from my culture, experiences and history.

At this stage I began analyzing the catalogues by reading all data from the catalogues. As Creswell notes, *"a first general step is to obtain a general sense of the information and to reflect on its overall meaning"* (Creswell 2003:191). Reading the material from the catalogues, I asked myself how this information was relevant to my research question, How could this information contribute to my understanding of the means by which a peripheral museum of art in Israel shaped its identity during the Nineties.

Reflecting upon the role of the specific data in this study helped me understand the importance of the information that could be relevant in order to answer the research question. In this context, exhibition catalogues were regarded as public documents. As Merriam points out, they are what he calls a source of "public" data (Merriam, 1988: 11). He quotes Kidder (1981b, p. 286) *"every literate society produces a variety of material intended to inform, entertain, or persuade the population"* (Ibid.).

Analysis and Interpretation of the Case

One of the factual findings is the link between the museum and history. The museum can be characterised as having an art history mission regarding Marcel Janco's work and Dada. This links the museum to the historical role of the museum that focuses on art history and art evaluation. According to Van Mensch (1992) the "old" museology deals with the history and development of museums and the profession of the curator. According to O'Dorothee (1986), most "old" museology research focused on art history and art evaluation, but the museum itself was not the subject of the research. The museum was a neutral space, metaphorically described as a "white cube" and perceived by the public as a temple. In the view of Van Mensch and O'Dorothee, the curator of the Janco Dada Museum followed the "old" museology approach.

In this sense, the Janco Dada Museum should be, as Lee (1975) claims, a home for 'masterpieces'. Kenneth Clark (1979), Walter Cahn (1979) and other art historians argue that we need the word 'masterpiece' to express our esteem for the permanent and universal.

According to the findings, only a few well-known artists were exhibited in the Janco Dada Museum. A large number can be defined as not well-known, middle generation artists. Many exhibitions are dedicated to young artists at the start of their career. It seems that the museum by displaying these lesser known artists did not follow the historical role of the art museum by exposing 'masterpieces'. It seems that this choice of the curator opens a question for discussion: If they are not 'masterpieces' how come the museum is mounting these exhibitions? Possibly one of the answers to this question may refer to the "New Museology" approach towards the role of the museum, the claim that "New Museology" is directed toward the passage from the subject matter to the role of the museum (de Varine 1985).

This approach can be traced to the large number of young artist exhibitions that were classified as such by the curator. In this context, the curator's approach can be viewed through Benjamin's (1992) claim that the nature of art can be described as the traditional value of the cultural heritage. In this respect, I refer to Dickie's art circle

theory (1984). He claims that the works of art are a result of the position they occupy within an institutional framework or context (Dickie 2004). Dickie's model described art production as a cognitive horizon of its reception – artists make art in the light of what at any given time in any given place is taken to be relevant, meaningful, interesting, innovative, and so on. While no art can be conceived outside the cognitive horizons of the institution of art, a considerable amount of art can find itself excluded from the art world.

Displaying unknown artists can be explained by Dickie's theory. The museum became the institution that defends the historical heritage of the objects exposed, the work of art as well as the artists. By doing so, the museum and Ms. Zommer became components of the art world.

The curator establishes the cultural heritage by displaying a world famous artist (Janco), alongside objects, such as works of art and exhibitions of relatively unknown artists of the middle generation, young artists and young curators. The curator's activity changes their status and incorporates them within the cultural heritage.

During the Nineties, leading figures in the Israeli art scene, such as Gideon Ofrat, Yona Fischer can be regarded as representing the pillar of the Israeli art scene, while others such as, Illana Tennboun (artist and young curator), Haim Maor (artist and curator) and myself were at the beginning of their careers, and the museum was the institution that enabled them to become part of the cultural heritage

The approach of Ms. Zommer, to display what can be called masterpieces or cultural heritage (Janco and Dada) alongside 'innovations *in art*' (contemporary art or highlights in 20th century art or the art of young artists as I mentioned in the narrative description) can be traced to the Museum of Modern Art in New York (MoMA). According to Schubert (2002), Alfred H. Barr, the first director of MoMA, and one of the first advocates of the modernism narrative, adopted modernism as his organization's narrative. The MoMA model, as based on Barr's vision, was to display contemporary art alongside 150 years of art history (Schubert 2002:91-93).

Hess (1969), Duncan and Wallach (1978), Duncan (1995), Bauman (2002), Schubert (2002), Prior (2003) and Hughes (2004) have described MoMA's historical and cultural role in the 20th and 21st centuries as the prototype for the modern art museum. This model is based on a *hierarchical* concept that defines which objects may be considered artefacts and should be placed in the museum, and which objects are to be excluded.

In the context of displaying artists who are not famous, especially young artists, the director –curator tries to create a group or category, which has its own display and catalogue. From the findings, it emerged that for the unknown and the young, the curator dedicated a special exhibition space (the entrance gallery and the upper space) and a similar design cover and size of catalogue. Ms. Zommer links specific displaying spaces to specific functions. The entrance gallery and the upper space are dedicated to young artists while the first floor is devoted to Marcel Janco's permanent collection. The ground floor displays the works of senior artists who are not well known and thematic exhibitions. During the Nineties, there was no exhibition that was displayed all over the museum. Accordingly, it seems to me that the specific function spaces at the Janco Dada Museum were hierarchical.

According to Bauman (2002), since the Sixties and Seventies, the country's two leading museums -- the Israel Museum in Jerusalem and the Tel Aviv Museum of Art -- adopted the MoMA model. If this is the case, it seems to me that the Janco Museum is linked to the two leading Israeli museums rather than the MoMA model.

According to Azoulay (1999), Israel's main art museum is the Tel Aviv Museum of Art. According to the protocol of the last budget discussion of the Committee For Museum Funds and Subsidies in the Knesset (No. 444, 17.05.2005), Tel Aviv was a metropolis and the cultural centre and that everything outside this area was part of the cultural periphery, a periphery that included large cities like Jerusalem and Haifa in the north of the country. Kipnis (2001) mentions that Tel Aviv is the country's cultural capital, and a major performing arts and commercial centre. The link between the Janco Dada Museum and Tel Aviv Museum within this framework can locate the centre/periphery relationship.

Within the centre/periphery relationship, I refer, in regard to the Janco Dada Museum, to two components: 1. the natural location of the museum, Ein Hod, the artists' village, 2. the relationship of the museum to the centre (Braudl 1979).

We can look upon the relationship of the Janco Dada Museum to Ein Hod, the natural setting, and the museum's relationship to the centre through the lens of identity theory, such as the process of identification.

As I mentioned before, the concept of identity is formed by a process in which the self is reflective in, that it can regard itself as an object and can categorise, classify or name itself in particular ways in relation to other social categories or cultural classifications. This process is called '*self-categorization*' or '*identification*'. The basic idea behind this process is that a social category into which one falls, and to which one feels belongs, provides a definition of what one is in terms of the defining characteristics of the category – a self-definition that is part of the self-concept (Hogg et. al., 1995).

The process of categorisation accentuates both perceived similarities between stimuli (*physical objects*⁴¹ or people, including self) belonging to the same category and perceived differences between stimuli belonging to different categories.

Categorisation of self and others into in-groups and out-groups defines a person's or a physical object's identity and accentuates the similarity to other features of the group (e.g., their group prototypically or normatively). Albert (1998) in his attempt to construct an origination theory mentions that the same principles can be applied to the origination identity.

In the view of this theory, it seems that the Janco Dada Museum may identify itself with three group categories as I mentioned in the narrative description of the case. These group categories can be related to Stryker's suggestion that we have distinct components of self, called role identities, for each role position that we occupy in society (Stryker 1968; 1980; Stryker and Serpe 1982). *Role* identities may be self-

⁴¹ Physical objects in the context of art museum can be regarded as expositis such as artefacts of the exhibition displayed in the museum.

conceptions, self-referent cognitions, or self- definitions that people apply to themselves as a consequence of the structural role positions they occupy, and through a process of labelling or self- definition as a member of a particular social category. The findings point out that the groups that can be defined as social categories.

The first group category is the natural setting, Ein Hod the artists' village. The second group is the centre. The Israeli art scene was described before and it includes the "key actors" that characterize the centre, among them the Tel Aviv Museum of Art, famous artists, curators etc.

The first group refers to the relationship between the Janco Dada Museum and the artists' village. The element common to the museum and the village is Marcel Janco. According to the catalogue of the exhibition "The Janco Dada Museum at Ein Hod", edited by Raya Zommer, (Janco Dada Museum, 1990, numbered 8/90), Sanbar defines the fourth component of the axis as "*Ein Hod*", the artists' village as the natural setting of the museum, . In this context, Zommer describes the museum's activities as "*the artists of Ein Hod, principally those who accompanied Janco*". Referring to Ein Hod, Zommer claims that the museums will display the Ein Hod artists who accompanied Janco. However, only five exhibitions were dedicated to artists who were residents of Ein Hod.

As I claimed before, it seems that the second categorization group can be called the centre. I referred in Part I, chap. 2 to the notion of the centre in relationship to the periphery within the Israeli art scene. The Israeli art scene was described before and it includes the "key actors" that characterize the centre, among them the Tel Aviv Museum of Art, famous artists, curators that were regarded leading figures etc.

Based on the notion of the centre it appears that the findings point to a number of similarities between the activities of the curator and the centre. The exhibition themes, such as "preoccupation with the human body", "hybrid media" and "gender identities" can be linked within the activity of the contemporary art scene as described by Rabina (2008) and Tenenbaum (2008). In addition, curators who can be regarded as leading

figures in the Israeli art scene, such as Yona Fischer and Gideon Ofrat, were guest curators of the museum

One of the important findings is that a relatively large number of exhibitions were dedicated to young artists (Zommer 1990:44). As opposed to other kinds of exhibitions, the curator dedicated a special exhibition space (the entrance gallery and the upper space) and a similar design cover and catalogue size. The exhibitions of young artists can be linked to, as I mentioned in the in Part 1, chap. 2, the preoccupation of museums during the Nineties with young artists as noted by Dalia Levin, the director curator of the Herzliya Museum of Contemporary (Levin 2008: 260). It seems that Ms. Zommer tried to locate the museum within the contemporary artist activity by means of exhibition themes, leading curators and exhibitions of young curators.

In addition, although the findings show that relatively a small number of exhibitions were dedicated to Marcel Janco and to the Dada Movement, the curator might use the importance of Marcel Janco and the Dada movement as means to be part of the centre.

Nevertheless, following Fanon's (1963) post-colonialist theory, the centre cannot exist as a separate element without the margins. In his famous essay "Black Skin, White Masks" (1952) originally titled "An Essay for the Desalination of Blacks," Fanon claims that the category "white" depends for its stability on its negation, "black." In Fanon's binary system, neither element exists without the other, and both come into being at the moment of imperial conquest.

Based on the findings, it appears that, although the museum is located in the north of Israel and not in the centre, is difficult to link through the curator's activities the Janco Dada Museum to the periphery. The notion of periphery in the specific context of this study was described in Chapter two, Context and Background. In my interpretation of Ms. Zommer's attempt to be part of the centre, she turns her back to periphery and she is wearing in Fanon's words, a "white mask". White Mask in this context means being part of the centre, which is a hierarchical system with its own language, and the "players" must speak this language in order to be part of this system (Azoulay 1999: 9). The language that Azoulay (1999) claims that emerges from the art discourse can

be interpreted in Fanon's concept of language as means of colonization. For Fanon, being colonized by a language has larger implications for one's consciousness: "*To speak . . . means above all to assume a culture, to support the weight of a civilization*" (Fanon 1952: 17-18). Speaking French means that one accepts, or is coerced into accepting, the collective consciousness of the French, which identifies blackness with evil and sin.

Therefore, by speaking the language of the art system, Ms. Zommer accepts the identification, in this case the categorization, of the periphery as "evil". She turns her back to it and it appears that she directs her activities towards the centre.

After pointing out the categories of identification and the similarities between the museum and each one of the categories, I try to inquire about the relationship of the museum to these categories, through the lens of identity theory.

As I mentioned before, Stets and Bruke (2000) related to categorisation as the process by which the self can be defined as a unique entity, distinct from other individuals. Social identity theories originally use the term '*salience*' to indicate the activation of an identity in a situation. According to Albert and Whetten (1985), in terms of their view of organizational identity '*salience*' is what makes the organization distinctive from other organizations (at least in the eyes of the members).

After pointing out the categories of identification and the similarities between the museum and each one of the categories, I inquire into the relationship of the museum to these categories, through the lens of identity theory.

According to identity theory and my findings, the Janco Dada Museum was distinct from the Ein Hod artists' village. Only five exhibitions were dedicated to artists who were residents of Ein Hod. Although Ms. Zommer dedicated a number of exhibitions to artists who are residents of Ein Hod, her activity as a curator does not focus on Ein Hod. The second means of distinguishing the museum from its natural setting is by the curator – director's attempt to be part of the centre of the Israeli art scene as noted above.

Referring to the third group of categorization, the centre, and other means of differentiation can be traced. As I already mentioned, the Janco Dada Museum promoted artists that were not what Yogeve (2004) calls "key actors" in the Israeli art scene. One of the important findings is that a relatively large number of exhibitions were dedicated to young artists (Zommer 1990:44).

But we can also view the relationship of the Janco Dada with the three categorization groups through the lens of relationship between centre and periphery theories.

'Azariyhu (2007) maintains that the primary model of relationship between centre and periphery is the polysystem which is conceived as a heterogeneous, hierarchal conglomerate of systems which interact to bring about ongoing, dynamic processes of evaluation within the polysystem as whole (Shuttleworth 1998:176). 'Azariyhu claims that the relationship between centre and periphery is a dynamic system that includes interrelationships between diverse systems. According to 'Azariyhu, these interrelationships over a period of time reflect social, economical, political, geographical as well as cultural changes. In addition to polysystem theory, 'Azariyhu suggests another model within the relationship between centre and periphery. In this model, the centre becomes the periphery of another centre: what functions as a centre on the local (national) context becomes a periphery in the world-wide context (in Helibronner and Levin 2007:169).

It appears that 'Azariyhu's model reflects the relationship between the Janco Dada Museum as the centre of the Ein Hod artists' village and as the periphery of the centre. On the one hand, as I mentioned in the analysis of the relationship of the museum to the Ein Hod, the museum acts as an authoritative institution, and in this case as the centre. In his concept of cultural distinctness, Shils (1975) mentions that one of the means by which the centre differs itself from the periphery is by acting as an authority. But in the relationship between the museum and the centre, the role of the museum can be viewed through the lens of 'Azariyhu's model as not only being the centre of a periphery, Ein Hod, but a periphery of the largest centre, Tel Aviv (in Helibronner and Levin 2007).

Summary

- The sub-questions below illuminate the activities performed by the curator, while the primary question deals with the issue of how these activities shape the identity of the museum. The sub-questions are formulated as follows: *Concerning the peripheral museums that are discussed here, what was the curator's agenda?*
- *What activities did the curator engage in order to achieve this agenda?*

The activities of the museum curator at Ein Hod artists' village include selecting artists, among them unknown artists as well as young artists at the start of their career, dedicating a specific exhibition space to the young artist and formulating a specific catalogue design. To these activities, we note that only a relatively small number of exhibitions were dedicated to Marcel Janco and to the Dada movement, although the Janco Dada museum is dedicated to Janco and to the Dada movement. The group exhibitions as well as the themes of the young shows can also be linked to contemporary art trends in Israel during the Nineties. In my opinion, the evidence shows that through these activities the curator constructed the identity of the museum.

Ms. Zommer thought that the museum should be part of the 'centre'. At the same time, she wished to achieve a distinctness from the centre. In addition it appears that she turns away both from the Ein Hod artists' village, the natural setting, as well from identification with the periphery.

6.2 Case 2: The Ein Harod Museum of Art

Stage 1: Methods of collecting, organizing and preparing data at the Ein Harod Museum of Art

In this research, the primary stages of data collecting and data analyzing are conducted in parallel since, as Merriam (1988), Marshall and Rossman (1989) and Rossman and Roallis (1998) have pointed out, data analysis is not sharply divided from the other activities in the process, such as collecting data or formulating research questions. As I mentioned above in Chapter six, the only records open to the public of the past activities which occur in the art museum are the catalogues that accompanied the exhibition, press reviews and the museum's mission statement.

Step 1: I started the research by addressing Ms. Galia Bar-Or, director and chief curator of the museum with whom I am well acquainted in my capacity as an independent curator who collaborated with her in mounting several exhibitions at the Ein Harod Museum. After informing her about the aim and level of the research, I asked her permission to use materials from the museum archive. The materials were: 1. the museum's programme 2. the list of exhibitions that occurred during the Nineties; 3. Press reviews that refer to the museum, rather than to one specific event, during the Nineties.

Step 2: In answer to my requests, I received permission from Ms. Bar-Or to access the museum archives, exhibition catalogues and press reviews.

As to my request to receive the museum's programme, I received an answer informing me that Ms. Bar-Or had written one during 1986, but she was not able to provide me a copy of this programme. All the correspondence with Ms. Bar-Or and the museum was conducted by e-mail.

Lacking the programme itself, I began to look for the components of the programme such as the activities as described in Chapter five, Research Methods.

The first kind of data I collected was the Hebrew list of exhibitions, which was

supplied by Ms. Bar-Or (Appendix 4). I refer to this list as an accurate document based on Merriam's (1998) comment and Scott's remark (2000) as to the validity of such documents.

In my opinion, this document is accurate because its accuracy is proclaimed by the museum itself in the decision of the curator to preserve it in the museum's archive. I consider that list as a secondary document, based on three types of documentary data as described in Part IV: Methodology (Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003 Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998; Creswell 2003). The list of exhibitions was written by Ms. Bar-Or after the events had occurred. She had also personally witnessed these events.

As a researcher, I am aware of problems (i.e., incomplete and prejudicial coverage) that may have arisen in producing this list (Denzin and Lincoln 1994). The list was composed for external use. According to Denscombe (1998) and Creswell (2003), this list can be considered as a public document since it was an openly published document.

The list includes the titles, dates, the names of the artists, the names of the curators and the documentation that accompanied the exhibitions such as books, catalogues and artist books. The events (exhibitions) are chronologically presented in the list. I numbered each event chronologically starting with number 1. For methods for data recording procedures, please see Creswell 1994; Denscombe 1998; Creswell 2003. The information that came from the list formed the basis of the categories from which I defined patterns. I numbered this list as **List 1**.

Step 3: Verification of the data from List 1

As I mentioned above in Stage 1, I am aware that the list might be incomplete and display prejudicial coverage (Denzin and Lincoln 1994; Creswell 2003). In accordance with what Yin (1994), Stake (1995) and Merriam (1998) claim that the relationship between data collection and data analysis in qualitative research are not different phases of the research process but simultaneously performed activities, I decided to triangulate the evidence from List 1 with the evidence of the events from

the exhibition catalogues. I compared List 1 to another list, which was provided by the museum Web site (Jan 1990 – Dec. 1999) numbered **List 2** (Appendix 5). This list is an English version of the list of exhibitions of the Ein Harod Museum.

Again, the list included titles, dates, the names of the artists, the names of the curators and the documentation that accompanied the exhibitions such as books, catalogues and artist publications. The events (exhibitions) are chronologically presented in the list. I numbered each event starting with number 1 and followed the chronological order. For methods for data recording procedures, see Creswell 1994; Denscombe 1998; Creswell 2003.

Although the source of this list was the museum's Web site, such sites have the status of library indexes and therefore, according to (Webb, E., Campbell, D., Schwartz, R. & Sechrest, L. 1966; Denzin and Lincoln 1994; Denscombe 1998 and Creswell 2003) Denzin and Lincoln (1994), Web site lists should be considered as tertiary documents.

As a researcher, I am aware, as noted above, of the problems involved in producing this list (Denzin and Lincoln 1994). The list was composed for external use. According to Denscombe (1998) and Creswell (2003), this list can be considered as a public document since it is an openly published document.

The comparison of the two lists showed that there is a difference in the number of events. According to **List 1** there were 54 events and according to **List 2** there were 28 exhibitions.

Step 4: As I mentioned above, I was given permission to look at the catalogues that accompanied the exhibitions at the museum. As I described in Chapter five, Research Methods, in this research I chose catalogues of exhibitions as data because the catalogues reflect the curator's activities and help answer the research question about the curator's activities. I refer to exhibition catalogues as an accurate source of information and as evidence of the existence of an exhibition (Fischer 2003:212) since the catalogue was published by the museum itself under the curator's supervision.

I sorted the catalogues chronologically according to years; from January 1990 up to

December 1999. For each catalogue I composed a protocol which included the name of the exhibition; issues and subjects that the catalogue dealt with; the author of the catalogue; and the format of the catalogue (book or leaflet, size etc). I scanned several essays from a number of catalogues that were in my opinion relevant to my research question. I am aware that already at this stage I was gathering and analysing the data in parallel.

I compared the catalogues to **List 1**. The comparison between List 1 and the catalogues sorted chronologically by exhibition showed there were more events during these decades than those described in List 1. Based on this comparison, I prepared a list of the events, numbered as **List 3** (Appendix 3).

Although List 3 includes more information than each of the other lists, I am aware that this list may nevertheless be incomplete. Accordingly, List 3 serves as a working list.

The events (exhibitions) in **List 3** are chronologically presented as suggested by Merriam (1988). I numbered in chronological order each event starting with number 1. I believe that this list can be considered as data because the researcher composed it. I am also aware that although I received from the museum's archive all the catalogues published during the research period, these catalogues may not reflect all the events (exhibitions) displayed at the museum during the researched period since a catalogue may have documented not all the exhibitions.

Comparison **List 1** with **List 3** revealed a difference in the number of events and exhibitions. I shall refer to this gap and to its meaning in the analysis stage.

Already at this stage, I began to analyse the data by looking for categories and writing down comments on these categories on the margin of the list itself.

Step 5: As I mentioned above, I was given permission to look at the press reviews in the museum's archive. The museum employs an agency (Yfa'at) for collecting press clippings relevant to the museum. As I stated in chapter **18.2**, according to

Denscombe (1998), press reviews provide a potentially valuable source of information for research purposes.

The press reviews in the museum archive were chronologically arranged according to the events. I selected and scanned 70 essays from a number of press reviews because they enabled me to detect different opinions about the museum's activities and policies and as such, were in my opinion, relevant to my research question.

The selection of the articles was based on my search for different opinions about the museum and not articles that focused on a specific exhibition. The selection was hierarchic, based upon the importance of the magazine, such as art journals, daily newspapers, national and local press. In addition, in the case of the Ein Harod Museum of Art, I chose also newspapers of a specific sector, that of the Takam Kibbutz Movement, which enabled me to study the views of the kibbutz members about the museum's activities.

For each of the press reviews I composed a protocol that included the name of the exhibition; the issues and subjects the press reviews dealt with; the authors and their status. I was aware that already at this stage I continued to gather, prepare and analyse the data in parallel.

Step 6: As mentioned above, lacking the programme, I looked for the missing component of the programme – the mission statement - as described in Chapter five, Research Methods

As I described in Chapter Five, Research Methods, the mission statement can be regarded as a public document, and there are museums in Israel that publish the mission statement on the museum's Web site. In the case of the Ein Harod Museum of Art, the mission statement is published in the museum Web site in Hebrew and in English. It includes one page of information, which I printed out.

Although the programme does not specify for whom the mission statement was intended, the fact that the museum published it indicates that the mission statement

might also have served external needs, unlike the programme that served the internal needs of the museum and was never published.

The mission statement should be considered a primary source, being what Denzin and Lincoln (1994) described as matter that was written or collected by those who actually witnessed events, in this case, the directors or the curators of the museum.

Stage 2: The overall meaning of the data

After sorting the data as Creswell (2003) suggested, I read all the information, and tried to reflect on its overall meaning in order to formulate answers to the questions suggested by Creswell: What general ideas emerged from the information? What is the tone of these ideas? What is the general impression one receives regarding the overall depth, credibility, and usefulness of the information?

My general impression is that Ms. Bar-Or characterised the museum in terms of the social issues in the kibbutz concept, her attempt to reformulate the history of the Israeli art, and her attempt to differentiate the museum from other museums of art in Israel.

Stage 3: Coding the data

As Creswell (2003) suggests, the process of coding means organizing the material into categories before bringing meaning to these categories. I set the types of codes based on the process of data codification (Bogdan and Biklen, 1992:166-172) as Creswell (2003) presents it: subjects' ways of thinking about people and objects, setting and context codes.

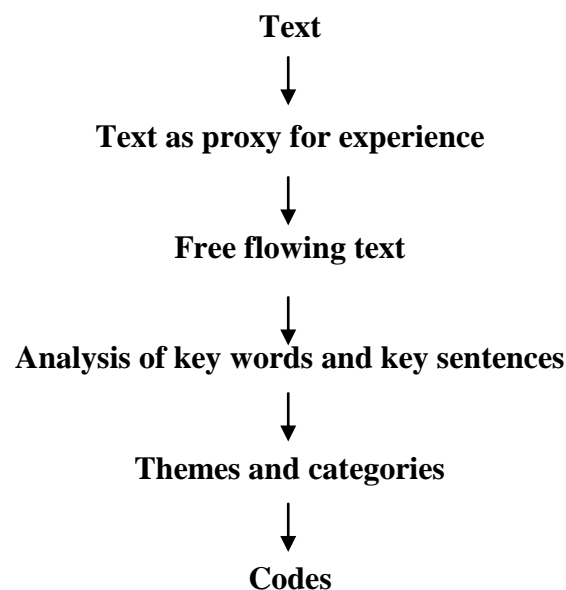
Holsti suggests (1969) that the process of content analysis may be carried out based on explicitly formulated rules and procedures (Lincoln and Guba 1985:337). The process of defining these roles is developing through the research. However, the researcher is required to define a direction, which Lincoln and Guba call "the spirit of the inquiry".

Holsti (1969) contends that content analysis is a systematic process. He defines the systematic nature of inquiry as conforming to certain general canons of category construction (Lincoln and Guba 1985:337). At this stage of the research, I used my experience, knowledge and intuition in order to define the spirit of the content of the data. This spirit is expressed in what I mentioned above as the impression from the unanalysed data.

In the case of documentary analysis, for example, of the museum's mission statement, the exhibition catalogues and the press reviews, I used manual analysis.

This decision was based on the choice of the qualitative paradigm and allows me to see the chosen words and phrases in relation to the whole text. Based on Ryan and Bernard (in Denzin and Lincoln 2000:769-802), I analysed the texts in the societal tradition in order to gain a better understanding about the specific context of the museum of art and its wider context in relation to the Israeli art scene.

The codes include the name of the category as well as a list of words suggested by Ryan and Bernard (2000). In cultural domains, as in this study, these lists comprise words of language that somehow "belong together". Following Ryan and Bernard's typology model of qualitative analysis techniques (Denzin and Lincoln 2000:771), I drew up the following scheme:



The coding can be defined as *vivo* terms as well the key words and sentences that are based on the actual language of museology as used by curators.

In order to find the codes I chose a method of analyzing texts based on Wilkinson's (1991) "hook-and-eye" exercise.

Coding the Mission Statement of the Museum

The categories:

1. **The setting of the museum**: the relationship to the kibbutz.
2. **Policy of the museum**
3. **The activities of the museum** in order to fulfil this policy.

These categories of coding are based on the nature of the data and their characterization follows Creswell (2003) suggestions such as "perspectives held by subjects"; 'subjects' ways of thinking about people and objects"; and "relationship and social structure codes". These categories include activity codes as well policy codes.

Coding the Exhibitions List

After coding the mission statement , I started categorizing the data from **List 3**.

The categories:

1. **Type of exhibition**: one-person or group show (the group exhibitions by nature are thematic exhibitions).
2. **Profile of the artists**: Israeli artists or artists from abroad; young artists [in this context I used the criterion of the Israel Ministry of Culture and Education – a young artist is defined as one who was 35 years old or younger)]; well-known artists; artists who lived and worked in kibbutzim; artists who immigrated to Israel prior to independence in 1948; new immigrant artists who arrived in Israel during the Nineties; Israeli born artists; resident artists(those living and working in Ein Harod).

3. The curators: the museum's curator; independent curators from Israel and abroad; young curators; well known curators; collaboration between curators.

These categories are based on the nature of the data and can be characterized as "subjects' ways of thinking about people and objects" and "relationship and social structure codes" as stated by Creswell (2003).

Coding the Exhibitions Catalogues

As I mentioned above, I refer to exhibitions catalogues as an accurate source of information and as evidence of the existence of an exhibition (Fischer 2003:212).

The categories

The information from the catalogues can be organised into the following categories:

1. Writers: director and chief curator, guest curators, researchers.

2. Themes: This category is based on Smith's (1992) definition of categories as thematic categorization, by which patterns of themes emerged from the coding process.

Coding by themes will be divided into the following themes: social; political; art history; history of Israeli art; art reflecting social sectors such as new immigrants; artists living and working in kibbutzim; and contemporary art issues.

3. Format of the catalogues: monograph, size, design.

4. Cooperation with other museums: museums in Israel and outside Israel, the Forum of Israeli Museums, the Tel Aviv Museum of Art and with leading galleries in Israel.

These categories are based on the nature of the data and can be characterized as "perspectives held by subjects"; "subjects' ways of thinking about people and objects"; and "relationship and social structure codes", as stated by Creswell (2003).

Coding the Press Reviews

From the museum archives, I chose 70 press reviews that refer to the museum in general during the Nineties rather than to one specific event. Based on the protocols that accompanied each item of the press reviews, I decided to code them into categories.

The categories:

1. Status: Professional publications such as art magazines, **Studio Art Magazine**, **Muse** and **Four-by-Five**.

Studio Art Magazine, founded 1987, is a bi-monthly visual arts magazine. Devoted to exploring the current state of Israeli and international art fields, the magazine adopts a critical position that focuses on contemporary art. Studio Art Magazine was invited to take part at the Documenta XII Magazines Project and the Florence Art Fair (2007-2007), Basel Art Fair as well as the Armory Show.
(<http://holyfly.com/studio/index.htm>).

Azoulay (1999) has mentioned that the Studio Art Magazine contributed to the Israeli art field during the Nineties by developing discussion on Israeli contemporary art issues (Azoulay 1999:177).

Critical essays published in the daily press or the national press:

1.a Haaretz (the name is translated as "The Land"; originally it was called *Hadashot Ha'aretz* or, in English, "News of the Land"), Haaretz is Israel's oldest daily newspaper. It was founded in 1918 and is now published in both Hebrew and English in Berliner format. The English edition is published and sold together with the **International Herald Tribune** (<http://www.pressreference.com/Gu-Ku/Israel.html>).

Haaretz's readership includes Israel's intelligentsia and its political and economic elites (Torstrick 2006). According to Dan Caspi and Yehiel Limor in their study on media, "*the likelihood of Haaretz readership rises with income, education, and age*" (Caspi and Limor, 1999: 79). Rebecca L. Torstrick claims that despite its relatively low circulation, it is more influential than Israel's other major daily newspapers (Arian, Wimann and Wolsfeld 1996; Torstrick 2006).

1.b Yediot Ahronot (translated as the "Latest News"). One of the first privately owned Israeli newspapers, Yediot Ahronot was founded in 1939. It has a tabloid format. It is owned by the Yedioth Ahronoth Group, which also owns stocks in several Israeli companies, such as "Channel 2", a commercial television channel; "Hot", a cable TV company; "Yedioth Tikshoret", a group of weekly local newspapers; "Vesti", a Russian language newspaper; magazines; such as the weekly TV guide magazine Pnai Plus; and weekly women's magazine La'Isha, and other non-media companies. (<http://bar-ltd.co.il/english/ynet.asp>. Retrieved on 3-Dec-2008).

According to Arina, A., Weimann, G. and Wolfsfeld (1996), **Yediot Ahronot**, published as a tabloid, is one of Israel's two largest mass circulation afternoon newspapers. The other is **Maariv**.

1.c. Maariv (translated from the Hebrew as "*Evening*") is a popular, middle-market daily newspaper published in Israel in tabloid format. In 1948, a large group of journalists and staff members led by Azriel Carlebach, who was Editor of **Yediot Ahronot** at the time, left Yediot Ahronot, in order to form another newspaper Yedioth Maariv, later known as **Maariv**.

Apart from the daily newspaper and its supplements, the media group has a chain of local newspapers with a national distribution, a magazine division, and a semi-independent website called NRG, which includes much of what has been published in print.

1.d. Davar (translated from the Hebrew as the "*Word*") was a Hebrew language newspaper published daily from 1925 until May 1996. It was established by Berl Katznelson, who was its editor until his death in 1944. Katznelson was replaced as editor by Zalman Shazar who was later to become President of Israel. It belonged to, and was politically aligned with the Histadrut labour union. However, it was closed down by the labour union in 1996 during a process of reform (Ben Simon 2008).

1.e Local press

Yediot Hagalil is a weekly newspaper dedicated to the residents of the Galilee region and the Izrael Valley. **Yediot Hagalil** is part of the "**Yedioth Ahronoth Group - Holdings**".

1.f Press of a specific sector

Hakibbutz is a national weekly magazine founded in 1994, by the United Kibbutz Movement (known in Hebrew as Hatakam). The United Kibbutz Movement is the result of the reunion of the two ideological movements, Hatnua Hakkibbutzit Hameuhedet (Heb. the Unified Kibbutz Movement) and Hakkibbutz Hartzi (Heb. the Country-wide Kibbutz Movement). The newspaper focuses on the issues of the United Kibbutz Movement and according to the newspaper's Web site all its readers are kibbutz members (<http://www.peopleil.org/details>).

Hkibbutz is now (2009) part of the "**Yedioth Ahronoth Group - Holdings**" (<http://www.news1.co.il/ArticlePrintVersion.aspx?docId=162556&subjectID=1>).

2. **Type of publication**: previews, critical essays, interviews, thematic essays.

3. **Authors**: editors, art critics, curators, art historians, experts

4. **Content**: different points of view on the Museum's Activities

These categories are based on the nature of the data and can be characterized as "perspectives held by subjects"; "subjects' ways of thinking about people and objects"; and "relationship and social structure codes", as stated by Creswell (2003).

Stage 4: Description of the setting and the categories for analysis

According to Creswell (2003), this stage will include the creation of a description of the setting (the museums; its activities) as well as the categories for analysis. I was able to create codes from these descriptions. This strategy of designing detailed descriptions is useful in case studies, ethnographies and narrative research studies, as is the case of this research.

The Mission Statement of the museum

I chose the method of analysis based on Wilkinson's (1991) "hook-and-eye" exercise in order to find key words and sentences about the Ein Harod Museum of Art and to mark them according to categories. .

1. The setting of the museum

I first marked key words such as "kibbutz", "social", "exhibition", "Jewish, art", and "society". I then looked for key sentences.

The key sentence I found for this category was:

'The museum was founded by the kibbutz members themselves "...in the belief that culture and art are among the essential components of a society. The museum was built before other essential physical needs of society were met."

2. Policy of the museum

The key sentence I found for this category was:

"The exhibition policy combines critical research of the past and present confronting the challenges of a complex and constantly changing environment."

3. The activities of the museum in order to fulfil this policy.

I first marked key words such as "thematic", "group shows", "solo exhibition", "research books", "exhibition catalogue", "and Israeli art". I labelled these words with a *vivo* term.

Then I looked for key sentences.

The key sentences I found for this category were:

'The museum has ongoing retrospective solo exhibitions and thematic group shows. It also serve as a meeting place for various groups from diverse social strata, local and regional (both Arab and Jewish), and for the public from all over Israel."

"The museum...produces and publishes exhibition catalogues and research books on the various subjects it engages, providing an invaluable reference source for the subject of Israeli art".

Although all the key words and key sentences provided tools for answering the research questions -- what are the means by which the curator shapes the identity of the museum and what is the curator's agenda -- I focused on the last sentence above. What caught my eye was the adjective "invaluable", referring to the publications such as catalogues and books of the museum. What does the word 'invaluable' mean in this context? Very possibly the publications would be of high quality and worth studying.

The word "invaluable" also tell us something about the museum itself, about its self evaluation. In my opinion, the word implies that this museum regards its publications as better than other museums. Furthermore, probably it is saying something about the director/curator of the museum who was responsible in this case for the museum's publications and most likely wrote most of them. It indicates that in this case she enjoyed a high professional status. Additionally it suggests that anyone who wants to study Israeli art should look for this invaluable source.

List of Exhibitions

The list includes 67 exhibitions. The list includes the name of the exhibition; the date of the event; the name of the curator; what kind of activities around the exhibition, such as symposia; what type of publications followed the exhibition such as catalogue or book. I analysed the list according to the categories I mentioned above.

1. Types of Exhibitions: 30 solo shows; 24 group exhibitions (thematic exhibitions).

2. Profile of the Artists:

35 artists from abroad:

2 Jewish artists from Central Europe

5 French contemporary artists

1 well-known young, contemporary artist from Hong Kong

1 well-known young contemporary artist, was born in Amsterdam,
but lived and worked in London;

14 contemporary Danish artists;

12 contemporary Chinese artists

Over 200 Israeli artists:

7 new immigrant artists who arrived in Israel during the Nineties

7 artists who immigrated to Israel from central Europe, before the Israel's independence (1948), and are refugees from Nazi Europe

86 senior artists, nicknamed in Israel the "Middle Generation of Artists"; among them, 60 are well-known 40 "young artists", who were part of the contemporary art scene of the Nineties

14 artists who lived and worked in kibbutzim

1 resident (Ein Harod Ihud).

3. The curators: 34 exhibitions were curated by Ms. Bar-Or; 17 exhibitions were curated by Israeli curators, among them, such leading figures in the Israeli art scene, as Gideon Ofrat; Adam Baruch; Nisan Peretz (curator of the photography department at the Israel Museum, Jerusalem); Yona Fischer; Amnon Barzel (by then the founding director of the Pecci Museum of Contemporary Art, Prato, Italy); Miriam Tuvia Bone (chief curator, Haifa Museum of Art, and later director of the Museum of Israeli Art, Ramat Gan); Pinhas Cohen Gan (then a leading artist); Sorin Heller; and Tami Katz Frieman.

9 exhibitions curated by curators from outside Israel: Cang Tsong-Zung (China); Ben Lipson (U.S.A.); Jean Louque Montroseaux (France); Gilles Wimar (Poland); John Stontos; Liz Graham; Andreas Schlingel; Yakob Pabrikus; Elisia Wiscon; Armelle Leturcq (leading art critic in France, **Blocknotes**, Paris).

10 exhibitions in which curators collaborated: among them Ms. Galia Bar-Or, who also collaborated with the foreign curators.

Exhibitions Catalogues

In the museum archive, I found 41 catalogues that were listed in **List 3** and 9 catalogues that were not included on the list.

1. Writers: All the catalogues include an introduction by Ms. Galia Bar-Or. The catalogues of the exhibitions curated by Ms. Galia Bar-Or included an essay by her. The catalogues of exhibitions in which curators collaborated include essays by the collaborating curators. For example in the catalogue "Hebrew Work", there are two essays by Ms. Galia Bar-Or and an essay written by art historian (Shva Salhuv) and by a sociologist (Moshe Zukermann).

2. Themes:

In order to uncover the themes, I chose the first page of each catalogue. From my experience as an independent curator, the first page of an Israeli art exhibition catalogue includes, most of the time, a statement about the exhibition's subject or theme written by the director of the art museum in Israel or by the curator.

The method I choose for analysing the first page of each catalogue is based as before on Wilkinson's (1991) "hook-and-eye" exercise.

At this stage I looked at all the events in order to find mutual themes. I am aware that some of the exhibitions can be divided into these theme categories, while others may not correspond to these categories and yet still remain a single event carried out by the museum. I am also aware that one event can be coded into more than one category. And I am aware that this decision of choosing the key words is subjective and based on my experience and knowledge as well on the information drawn from the analysis of the museum's mission statement. I am aware that other researchers would possibly select other key words.

The themes I identified were:

1. Preoccupation with art within the kibbutz movement 2 solo shows; 2 group shows.

2. Preoccupation with women's identity issues: 10 exhibitions, from which one group show is dedicated to this theme ("Meta Sex, Identity, Body and Sexuality", curators: Tami Katz-Freiman, Tamar Elinor, 1994).

3. History of Israeli art: 15 exhibitions, from which one group show attempted to proclaim what should be the course of Israeli art in the Nineties ("Towards the 90s", curators: Miriam Tuvia Bone, Galia Bar-Or, Yona Fischer, Amnon Barzel, Pinhas Cohen Gan, 1990).

On researching the catalogue essays of 7 different exhibitions, Galia Bar-Or claims in 2 catalogues that she tried to reformulate an alternative proposal for Israeli art history ("Miron Sima/ From Dresden to Jerusalem", 1997; "Hebrew Work; the disregarded Gaze in the canon of Israeli Art", 1998).

4. Preoccupations of Israeli society: 16 exhibitions, including 4 group shows that sought to examine Israeli myths: Zionism, the national heroism, militarism, the image of the leader ("The Portrayal of the Leader in Israeli Art", curator: Giden Ofrat, 1991; "Desert Cliché – Israel Now, Local Images", curators: Tami Katz-Freiman, Amy Cappellazzo, 1996; "Hebrew Work, the disregarded gaze in the canon of Israeli Art", curator: Galia Bar-Or, 1998; "Building the country, public housing in the 1950s, curators: Miriam Tovia Boneh, Michael Boneh, 1999).

5. Refuges from Nazi Europe and new immigrants: 6 exhibitions, from which one group exhibition is dedicated to Jewish immigrants to Israel from Russia ("From There to Here", curator: Galia Bar-Or, 1992).

6. Contemporary art issues: 21 exhibitions most of them devoted to Israeli artists.

7. Photography: 7 exhibitions, out of which two group shows examined issues in contemporary photography. The others focused on what is called documentary photography. Most of the exhibitions took place in the first half of the decade. The third photography biennale, 1991, was the last biennale of photography mounted at Ein Harod Art Museum

3. Format of the catalogues: I compared the format of the catalogues looking for formal similarities such as size, typography, and design. The comparison indicated that there were no formal similarities that characterised the catalogues. Eight catalogues can be regarded as books. I was not able to draw categories based on the formal analysis of the catalogues.

4. Cooperation with other museums: In 8 exhibitions, the museum cooperated with museums outside Israel; one exhibition was held with the Tel Aviv Museum of Art, while 6 exhibitions involved cooperating with the Israel Forum of Art Museums.

The Press Reviews

From the museum archive, I selected 70 press reviews. The categories were chosen hierarchically, according to the importance of the press in which the review appears.

1. Status:

5 international publications (Art Papers, Art News, San Francisco Bay Guardian, Francisco Chronicle, Jewish Bulletin, the Atlanta Journal-Constitution)

9 press reviews published in culture and art magazines (Studio, Arba al Hamesh (4 by 5), Kav, Muse)

34 critical essays published in the daily national press (Haretz, Maariv, Davar, Yediot Ahronot)

10 local press (Koal Haemk, Haair)

12 reviews appeared in specific sector publications, such the kibbutz movement's daily newspaper, Al Hamishmar, and various Ministry of Education and Culture publications.

Although, as I mentioned above, I did not select all the press reviews from the museum archive, the large number of press reviews in the national press show that the museum attracted the attention of the most important newspapers in Israel. As explained in the introduction, art magazines, in the context of the local art scene, have a hierarchical importance. The "Studio Art Magazine", for example, was the most prestigious art magazine during the Nineties. (This statement is based on my personal knowledge as an independent curator during the Nineties as well as in my capacity as art critic of exhibitions on behalf of "Studio" during this period). Twenty-two press reviews were published in specific and local media.

2. **Type of publication**: Most of the press reviews are critical essays about various exhibitions. Several issues appear in the professional and local press are previews of exhibitions. There is one interview with Galia Bar-Or about the nature of the museum. This interview was published in 1995 in **Studio Art Magazine**.

3. **Authors**: Most of the authors are artists and curators. The list of art critics includes several art critics.

Content: Opinions on the Museum's activities.

I choose seven press reviews that in my opinion reflect the focus of the museum's activity and the curator's vision as well as different opinions about these issues. These seven reviews include two critical essays on the exhibition "Hebrew Work". I mentioned above its importance and I have analysed the catalogue associated with this exhibition. Choosing two different writers from two different newspapers allowed me access to different opinions on the same essay.

The press reviews I chose are:

An interview with Ms. Galia Bar-Or, that was published in "Studio".

Four press reviews that were published in the daily press or the national press at different periods of time in the Nineties. The newspapers include "Haaretz", "Maariv", "Davar", and "Yediot Ahronot". One review appeared at the beginning of the Nineties; two appeared in the middle of the decade; and one was printed at the end of the Nineties.

There are two press reviews from a specific sector ("Kibbutz"). One was published at the beginning of the Nineties and the other was published in the middle of the decade.

Following Stemler (2002), the content analysis procedure should include word frequency counts to identify words of potential interest. In the process of text coding, I relied on Weber's claim that "A category is a group of words with similar meaning or connotations" (Weber, 1990:37).

The method I chose for analyzing the texts from the seven press review items is based on Wilkinson's (1991) "hook-and-eye" method. First, I marked the words that frequently appeared in several press reviews that revealed information about the director - curator and the museum activities.

These **key words** were:

1. **Centre and periphery** (3 times)
2. **Social, ideology and political** (3 times)
3. **Peripheral museum** (3 times)
4. **Alternative** (2 times)
5. **Peripheral and not provincial** (2 times)
6. **Kibbutz** (2 times)
7. **Local or Israel art** (2 times)

From the key words, I looked for key sentences, which, in my opinion, reflect the museum's activity, the curator's vision and different opinions about these issues.

The **key sentences** were;

1. *"...Although the major museums refrain themselves from exhibitions that summaries and prognostic art trends that are obligatory, it is **a peripheral museum** that fulfils this function, and in right time..."*

*..."The selection of the Studio Art Magazine as the catalogue of the exhibition does not point only **to the knowledge of the media** as a major factor **in art of the Nineties**...This is a step towards breaking away from the **provinciality** that characterize us in the context of catalogues..."*

from Shlomit Shaked "End of the Beginning of the Nineties", *Maariv*, 08.06.1990, p. 7.

The critic refers to the exhibition "Towards the Nineties", 1990, Ein Harod Museum of Art, curators Gideon Ofrat, Adam Baruch, Yona Fischer, Amnon Barzel, Miriam Tuvia Bone, Pinhas Cohen Gan and Galia Bar-Or. The writer, Shlomit Shaked, is an art critic and independent curator. In her capacity as independent curator the essay is

not an "objective" view of the museum, but the critic's interpretation of the reality as I mention in Chapter five, Research Methods.

What the writer claims is that the Ein Harod Museum of Art, compared with the two major museums of art in Israel, the Tel Aviv Museum of Art and the Israel Museum at Jerusalem, assumes the role of summarising what happened up to the end of the Eighties and predicts the art the Nineties. By doing so, the writer reveals the curator's agenda, which, in my opinion, informs us about the research question, about the curator's agenda and means.

2. ...*"from socio/political involvement towards the individualism..."*

From Karni Am-Ad, "The end of the 'the kibbutz in common'", *Hakibbutz*, 12.12.1990, pp.12.

This is a critical essay on the exhibition "The kibbutz in common'. The writer praises the initiative of the Ein Harod Museum of Art for dedicating the exhibition to artists who were kibbutz residents. However, except for this fact, he did not find anything else in common among the artists. There were no mutual themes, subjects, or unifying styles. In the writer's opinion, his critique of the exhibition reflects the kibbutz society and its concerns, from the ideology to social issues.

3. "..... *The Mishkan LeOmnut (the Museum of Art) at Ein Harod, this house of art that compared to it, nothing in the Kibbutz Movement is so rich, beautiful and full of quality. The Mishkan does not need a stimulant in order to host good artists, impressive art works and well designed catalogues"*.

From Karni Am-Ad, "Wonderful to be in Ein Harod ", *Hakibbutz*, 16.10.1994, p.14

The writer praises the Ein Harod Museum of Art and compares the activity of the museum to the activity of the kibbutz movement.

The writer is an art critic for the kibbutz magazine, *Hakibbutz*, which, as I noted above, reflects a specific sector, the kibbutz movement. In this capacity, the writer's

essay does not present "objective" views on the museum, but the critic's interpretation of the reality, as I mention in Chapter four, Research Design.

*4. "...the level of art seen during the tour was disappointing and does not reflect the level of **Israeli Art**... the Ein Harod Museum of Art is one of the most interesting places for displaying art"*

from Smadar Sheffi, "Tmuna Aguma" (Hebrew lit. "Sad Picture") , *Haaretz*, 19.10.1994, without page number.

Sheffi's claim is a result of tour that was arranged for curators, art critics and artists on the occasion of the "Art Focus Art Fair" a tour of museums located in the northern part of Israel organized by the Israel Forum of Museums. I took part in this tour, in my capacity as an independent curator and as the curator of two exhibitions that were on show at this time at the Janco Dada Museum, Ein Hod.

Sheffi criticized the art displayed in various museums in the north of Israel and noted that in her opinion, the Ein Harod Museum of Art is one of the most interesting places compared to these others museum. According to Sheffi, what makes the museum interesting is the level of the collections at the museum, the architectural design but not the temporary show.

5."the galleries at Ein Harod, Herzliya and Janco Dada Museum in Ein Hod can be described as galleries of 'Visitors' – in which a visitor comes on his own time to see art. The other galleries of art can be described as 'Bringing' – prearranged public, such as groups, students etc..."

From Leor Zalsin, "The curator who tries not to commit adultery " , *Davar*, 28.10.1994, p. 13.

Zalsin was also a participant in the Art Focus Art Fair tour. By galleries, the writer means the museums' galleries. Zalsin claims that the activities of the abovementioned museums are attractive to casual visitors. What is implied in this sentence is that these museums are better than other museums. In other words, these museums, although

they are peripheral museums, attract visitors like the Tel Aviv Museum of Art or the Israel Museum in Jerusalem.

According to Zalsin *'the curators of the Forum (the Israeli Forum of Museums) emphasises the advantages of a small, detached **peripheral museum**, less chained, that has the ability to pay more attention to the displayed material'. ..." the **periphery** allows you freedom. We are free from the public, political and artistic emotions of the **centre**, says Galia Bar-Or from Ein Harod Museum of Art, which is undoubtedly, one of the most active museums in Israel' ... (ibid).*

The writer describes the advantages of a peripheral museum in comparison to a major museum. The claim of the writer that a peripheral museum is less *chained* and has the *ability to pay more attention to the displayed material* refers not only to the museum as viewed by the writer, but by the curator - director of the museum Galia Bar-Or.

6. *" We have to admit that the influence of the **peripheral museums** on the Israeli art scene is negligible ... With one exception, the Ein Harod Museum of Art under the direction of Galia Bar-Or. Something that does not identify **periphery** with **provinciality** is created here. A few **simple decisions** and a **good understanding of the advantages of the site** and the **kibbutz** made the museum a prominent one not only with an architectural importance."*

*..... Bar-Or, in her modest measured way, describes the activity and the events she initiated during the decade of her directorship of the museum, activity that placed the **peripheral museum** at the **centre** of awareness.*

*... The decision to inaugurate the Biennale of Photography was part of an all **inclusive plan** that was formulated when Bar-Or occupied the position of the museum's director (1985). The essence of this **plan** was the definition of the resources of the museum and the clarification of the museum's status as a peripheral one, **independent** of the powers of the centre and its impositions. This independence to*

operate enabled the museum to approach and to redefine new fields of activities such as the Biennale of Photography.

*Bar-Or: "The plan we made referred also to the physical aspect, financial, manpower and the purposes of the museum. One of our conclusions was that such a **distant place needs a major annual event** – to put on a certain issue, that due to our flexible structure, we can cope with in a comprehensive way, such an issue that the museums in the **centre** up to now did not attempt to deal with.*

From Shava Salhuv, "Breezing spirit out of sand", *Studio Art Magazine* 61, Mars-April, 1995. pp.25-26

Shava Salhuv is an art critic and an independent curator who curates exhibitions in various Israeli art museums, among them the Ein Harod Museum of Art. As such, this interview is more a review of Ms. Bar-Or's vision and activities rather than an attempt to explore the curator's vision and activities. Nevertheless, the interview publishes the curator's statement, her vision of the role of the Ein Harod Museum of Art and the activities that she performed in order to realize her vision.

The key sentences are:

1 ...her directorship of the museum, activity that replaced peripheral museum at the centre of awareness.

*2. Biennale of Photography was **part of an all-inclusive plan that** was formulated with Bar-Or occupied the position of **the museum's director** (1985). The essence of this plan was the definition of the resorts of the museum and the classification of **the museum's status as a peripheral one, independent of the powers of the centre** and its impositions. This independence to operate aside enabled the museum to approach and to redefine new fields of activities such as the Biennale of Photography.*

3. One of our conclusions was that such a distant place needs a major annual event – to put on a certain issue, that due to our flexible structure, we can cope with in a

*comprehensive way, such an issue that **the museums in the centre** up to now did not attempt to deal with.*

In the interview, the position of Ms. Bar-Or as the museum's director and curator is often mentioned. It is through the director/curator statements on her vision and activities that we learn about the museum. Salhuv notes the importance of the Ein Harod Museum of Art as a peripheral museum that succeeded as such. The writer attributes the success to the curator's activities. Ms. Bar-Or acknowledged that her vision and activities are part of "*an all inclusive plan*" (in my interpretation it means the museum's programme"). The curator defines the status of the Ein Harod Museum of Art as "*a peripheral one, independent of the powers of the centre*".

7..." They (the exhibitions) failed to create a real need for reformulating the history of the local art. Also they failed to bring the artistic periphery closer to the centre of the scène..."

from Ilan Nahshon "Hagal Hanostalgia" ("The Nostalgic Wave"), *Yediot Ahronot*, 7.8.1998, no page number

Under the subtitle "Ghosts", the writer refers to the exhibitions "Hebrew Work" at the Ein Harod Museum of Art and the exhibition "Shabbat (Saturday) at the Kibbutz" at the Uri and Rami Nehushtan Museum, Kibbutz Ashdod Yaakov Meuhad. The critic, Ilan Nahshon, claims that the exhibition "Hebrew Work" '*aims to draw attention on a socio-political-ideological continuous artistic process*'... the writer criticises the director-curator aim of reformulating the history of the Israeli art.

Formulating Findings

The formulation of the findings is related to the research question: **How can the identity of peripheral art museums in Israel during the Nineties be explained by the curator of the museum's activities?** The sub-questions associated with the main question are: **What agenda did the curators have for their peripheral art museums during this period? What activities did the curators engage in to achieve this agenda?**

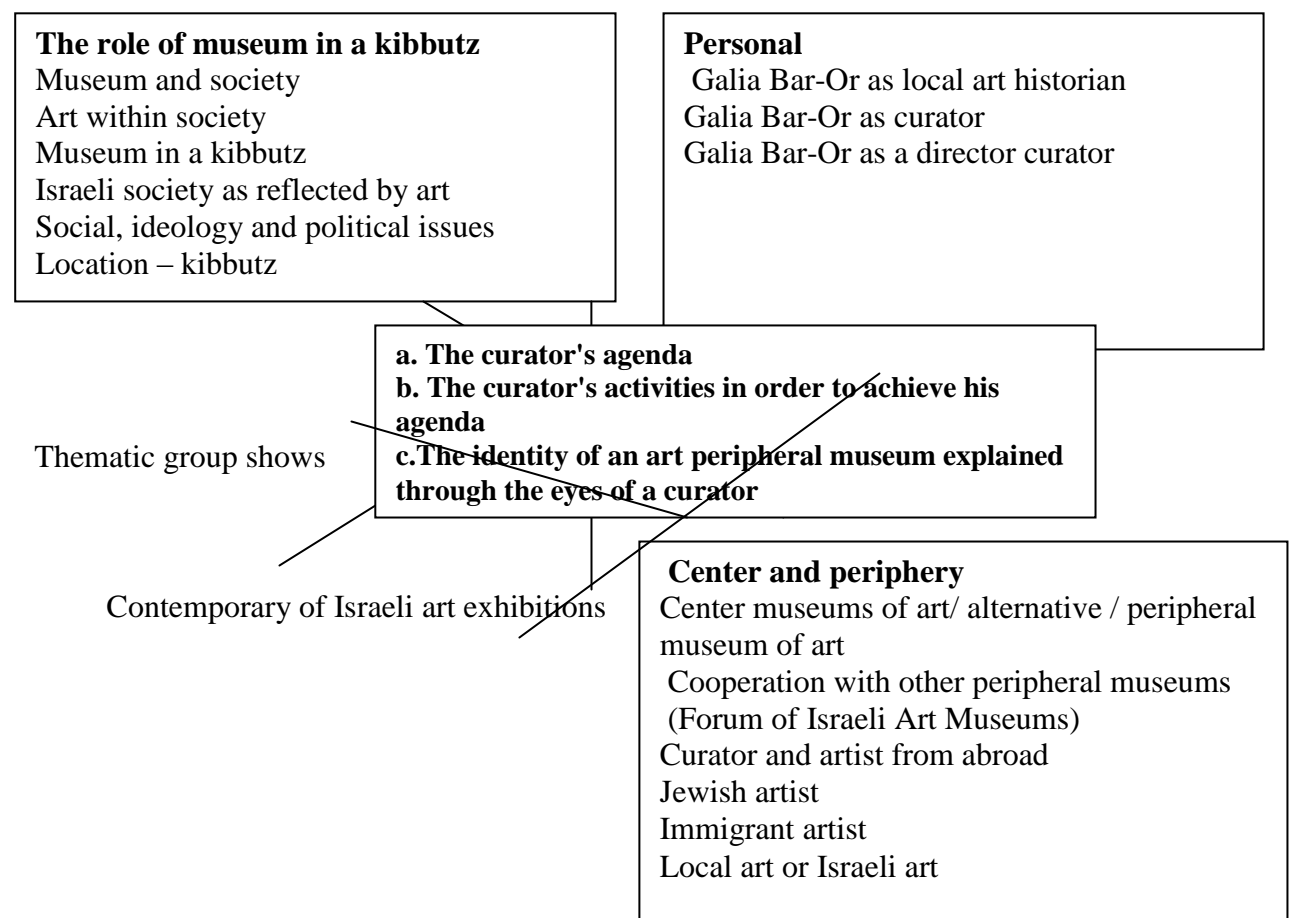
As I mentioned in the Research Design, part III (5.1), I refer to the sub-questions as contributory. Although they are related to the main question as a means to understand the activity of the curator in order to shape the museum's identity, they can be considered steps towards the main question. The sub-questions illuminate the activities performed by the curator, and the main question deals with the issue of how these activities are the means of shaping the identity of the museum. The sub-questions are essential, because in order to answer the main question we must first inquire about the curator's activities.

In order to code the results of the analysis, I built a model based on methodological triangulation that is presented in the Chapter four, Research Design: 155).

Triangulation of the results of the coding process

At this stage in order to formulate the findings, I compared the results of the analysis of each type of data. This comparison allowed me to triangulate the results. The triangulation enabled me to check whether the results can or cannot be set in the "same territory" as I mention in the Research Design part III (10.1.2.1).

The first step in the triangulation process was to look at the results presented in these categories and ask myself whether they belong "there", i.e., my research territory. My answer is that the results do point towards this research territory and do tell us something about the museum's activities and, of course, about the curator's activities. They also reveal information about the role of a museum in the specific setting, the kibbutz as a peripheral museum. By comparing the results from the multi-source data I am able to recode the results which will allow me to answer the research question.



Stage 5: Narrative passage

This stage deals with how I present the description and themes in the qualitative narrative. Following Creswell's (2003) suggestions, I use narrative passage in discussion form. The discussion might mention the chronology of events or consist of several interconnected or detailed themes (complete with sub-themes, specific illustrations, multiple perspectives from individuals, and quotations).

The discussion that I present does not deal with the chronology of events because I did not research changes within the process. However, several themes are discussed in detail. Based on the finding of Case 2 these themes are: the role of an art museum in a kibbutz, a peripheral museum with relations with the centre and the agenda of the director-curator of this specific art museum.

This narrative will be viewed through the nature of setting described in Part III (research design), and the wider context of the art scene and artistic trends in Israel during the Nineties. It also will review the role of the curator.

The story is about a museum of art in a kibbutz, the Ein Harod Museum of Art at Kibbutz Ein Harod. This story is viewed within the specific context of the kibbutz, as well as in a wider context as described in the introduction. A collective community in Israel that was traditionally based on agriculture, the kibbutz is a form of communal living that combines socialism and Zionism (Gavron 2000). The museum's mission statement reflects the link between the museum and the kibbutz as the natural setting: *"The museum was founded by the kibbutz members themselves ... "in the belief that culture and art are among the essential components of a society. The museum was built before other essential physical needs of society were met."*

Despite the museum's setting, Ms. Bar-Or dedicated only four art exhibitions to artists who were members of the kibbutz movement: three shows by individual artists and one theme exhibition. One exhibition was titled "The Kibbutz in Common". Am-Ad (1990), in his criticism of the exhibition, praises the initiative of Ein Harod Museum of Art for dedicating the exhibition to artists who were residents of the kibbutzim. However, except for kibbutz residency, he did not find anything else in common

among the exhibits. There were no mutual themes, subjects, or unifying styles. The writer observes that although Ms. Bar-Or claims that the kibbutz is the driving force behind the museum's activity as well the target public, the findings indicate that she focuses on other themes.

As the mission statement points out, the curator dedicated a relatively large number of exhibitions (16) to themes that refer to the Israeli society. Four group shows examine various Israeli myths: Zionism, national heroism, the myth of Hebrew labour, militarism, the image of the leader. (The four shows are: "The Portrayal of the Leader in Israeli Art", curator: Giden Ofrat, 1991; "Desert Cliché – Israel Now, Local Images", curators: Tami Katz-Freiman, Amy Cappellazzo, 1996; "Hebrew Work, the Disregarded Gaze in the Canon of Israeli Art", curator: Galia Bar-Or, 1998; "Building the Country, Public Housing in the 1950s, curators: Miriam Tovia Boneh, Michael Boneh, 1999).

It seems that Ein Harod, where the museum is located, does not find much expression in the statement and the activity of the curator. Rather "the kibbutz" becomes the natural setting of the museum. Based on the findings and as mentioned in the mission statement above, the kibbutz, in my opinion, is used as a kind of umbrella, legitimizing the museum to deal with themes of the Israeli society

The kibbutz as an umbrella not only provides a means for the museum to focus on social issues but also positions it to assume the role of being an alternative to the centre. According to this approach, it is a story of what Ms. Bar-Or calls a peripheral art museum. By using the word "peripheral", she means not only the geographical distance from the centre (Tel Aviv and Jerusalem). The term is used in a positive way, a peripheral art museum as an alternative in the sense of "writing" an alternative history of Israeli art.

The alternative she proposes is rooted in kibbutz socialist ethos and Zionism and the themes and artists Ms. Bar-Or chooses are outside of what she calls "the canon of local art" such as new emigrants, artists from the kibbutz movement, artists that emigrated from Central Europe between the two world wars. These exhibitions can be linked to the aims of the Israel Forum of Art Museums (IFAM), of which the Ein

Harod Museum of Art is a member. As I described in Chapter two, Background and Context, two of the aims of the IFAM were: the integration of young artists in the shows produced by the forum and "historical justice" with senior artists who were not part of the mainstream.

By defining the museum as an alternative, the curator addresses both the kibbutz public sector and the Israeli art scene. The suggestion is that the museum has something in common with the Israeli art scene, but also that the museum is different. Bar-Or is seeking to direct the museum in accordance with the artistic trends of the Nineties. Evidence for this position can be seen in the thematic exhibitions that were mounted at Ein Harod. The themes that appeared, can be linked with those that emerged from exhibitions within the scope of the contemporary art scene as described by Rabina (2008) and Tenenbaum (2008). The large number of exhibitions dedicated to photography as well the Third Biennale of Photography (which was also the last biennale) can also be linked to the approach that seeks to be part of the contemporary art scene.

The links between the museum and the Israeli art scene and the international art scene may be seen in the collaboration with leading Israeli curators (Gideon Ofrat, Adam Baruch, Nisan Peretz Yona Fischer, Amnon Barzel, Miriam Tuvia Bone, Pinhas Cohen Gan) as well as prominent curators from abroad (Liz Graham, Andreas Schlingel, Yakob Pabrikus, Elisia Wiscon, Armelle Leturcq).

The findings indicate that the curator assumed the role of reformulating the history of Israeli art. In the mission statement of the museum, we find the following sentence: *"The museum...produces and publishes exhibition catalogues and research books on the various subjects it engages, providing an invaluable reference source for the subject of Israeli art"*. What caught my eye in this sentence was the adjective "invaluable", referring to the publications such as catalogues and books of the museum. What does the word 'invaluable' mean in this context? Possibly the implication is that the publications are of high quality and worth studying. Nevertheless, this adjective also tells us something about the museum itself, about its self-appreciation. That its publication is better than other museums. In addition, as I

have written above, the statement suggests that the director-curator of the museum, who probably wrote most of the museum publications, was to be appreciated, that she was endowed with high professional status. Additionally it suggests that these publications are an invaluable source for anyone wanting to study Israeli art.

In my opinion, the statement about the value of the museum's publications as well the themes reflected by the museum's activities indicates that the curator is attempting to play the role of an art historian of Israeli art. Another "clue" to this interpretation of what I regard as the curator reformulating art history, is drawn from the gap I found when verifying the list of exhibitions. There was a gap suggesting that Ms. Bar-Or specifically selected exhibitions to be published in the official exhibition list while others were omitted.

The story of the Ein Harod museum of art is not only of an art museum in the kibbutz, but it is also the story of the curator, her activity, her vision, and especially her attempt to reformulate the history of Israeli art.

Stage 6: Data Analysis and Interpretation

Introduction

The interpretation of the data was the final step of the data analysis. The interpretation was based on a comparison between the findings and information derived from the literature or theatrical lens. This procedure enabled me to suggest that the findings confirm past information or diverge from it (Creswell 2003:195). This stage is the conceptualization of the findings in stage four.

At this stage I began analyzing the catalogues by reading all data from the catalogues since as Creswell notes, *"a first general step is to obtain a general sense of the information and to reflect on its overall meaning"* (Creswell 2003:191). In reading the material, the questions I asked myself were how this information was relevant to my research question, how could this information contribute to my understanding of the means by which a peripheral museum of art in Israel shaped its identity during the Nineties? Reflecting upon the role of this specific data in this study helped me understand the importance of what information might be relevant in order to answer

the research question. In this context, exhibition catalogues were regarded as public documents. They are, as Merriam points out, a source of "public" data (Merriam, 1988:111). He quotes Kidder (1981b, p. 286) "*every literate society produces a variety of material intended to inform, entertain, or persuade the population*" (Ibid.).

Analysis and interpretation of Case 2

One of my factual findings was the link between the museum and its social role within the kibbutz movement. As mentioned in the museum's mission statement: *'The museum was founded by the kibbutz members themselves'... "in the belief that culture and art are among the essential components of a society"*. Accordingly, the museum can be characterized as having an art history mission, the formulation of an alternative history of the Israeli art. This links the museum to the historical role of museums that focus on art history and art evaluation. According to Van Mensch (1992) the "old" museology deals with the history and development of museums and the profession of curatorship. According to O'Dorothey (1986), most museology research focused on art history and art evaluation; the museum itself was not the subject of the research. The museum was a neutral space, metaphorically described as a "white cube".

According to the views of Van Mensch and O'Dorothey, the curator of the Ein Harod Museum was following the "old" museology historical approach. According to this approach, the museum implies a building whose function is perceived by the public as being that of a temple. Indeed, even the Hebrew name of the museum "Mishkan le-Omanut" (literally, Abode for Art) implies a kind of worshipful relationship between public and the museum. The name suggests a place housing "high art", within the kibbutz. In this sense, the Ein Harod museum should be regarded, as Lee (1975) claims, as homes for 'masterpieces'.

According to Bar-Or, (2007) the aim of the art museums in the kibbutz was the establishment of a physical location (place) that would encourage the display of "high" art. Bar-Or explains that this is about drawing a physical line between the space for displaying popular art and the space for displaying "high" art. These two kinds of art were both directed towards the same target population, the kibbutz members. The organizational systems that gave the significance to this classification, that define status according to 'high' and 'popular', are the kibbutz members

themselves (Bar-Or 2007: 31). The approach of Ms. Bar-Or, the display of "high" art can be traced to MoMA. As noted above, Barr was one of the first advocates of the modernism narrative.

In the context of displaying "high art", the exhibitions mounted during the Nineties indicate that in 54 exhibitions (one person and group shows) 35 well-known artists from abroad were displayed. To this, we can add 60 senior well-known Israeli artists, the so-called "middle generation". By means of displaying exhibitions of well-known artists, which in the context of Israeli art can be considered as "high art", it appears that Bar-Or gains recognition of the Israeli art scene.

According to Monica Lavi (2000) *"Galia Bar-Or, examines the exhibition in which she attempted to formulate an alternative proposal for the Israeli artistic canon."* Yet, Bar-Or's attempt to involve the kibbutz members in the process of defining the status of a work of art, can be linked to the "new museology", as defined by de Varine (1985) who re-examines the role of the museum within society. "New museology" theories regard the museum as a public institution and discuss the cultural role of the museum and the interrelation between the museum and the community (Hilde 2000). Although Lavi addresses the kibbutz member issue in terms of *"the need to rebuild a connection between the private domain and the social agenda"* (Lavi, 2000:42), nevertheless, the findings provide no evidence of such an involvement on the part of the kibbutz members. Ms. Bar-Or dedicated only four exhibitions to artists who were members of the kibbutz movement: three shows of individual artists and one theme exhibition.

In regard to Bar-Or's attempt to formulate *"an alternative proposal for the Israeli artistic canon"* (Lavi 2000), I suggest that the curator's approach can be viewed in terms of Benjamin's (1992) claim that the nature of art can be described as the traditional value of the cultural heritage. In this context of the museum as providing a cultural heritage, I refer to Dickie's art circle theory (1984). He claims that the works of art are a result of the position they occupy within an institutional framework or context (Dickie 2004). Dickie's model described art production as a cognitive horizon of its reception – artists make art in the light of what at any given time in any given place is taken to be relevant, meaningful, interesting, innovative, and so on. While no

art can be conceived outside the cognitive horizons of an art institution, a considerable amount of art can find itself excluded from the art world. The displaying artists who were not part of the consensus fall within Dickie's theory.

Bar-Or's attitude may be understood through the lens of Adorno (1967) who viewed the role of the museum as preserving the past, which deprives art objects from life, from the reality outside the museum. Adorno refers to the museums of art as sites for the decontextualisation of objects as a strategy of power (Sherman 1994:123).

Objects as a strategy of power are the basis of Foucault's concept of *the hierarchical* observation of objects. This hierarchical observation draws a connection between visibility and power and introduces the idea of an apparatus designed for observation, which induces the effects of power deployed through the visibility of those subject to it (Hooper-Greenhill 1989:62).

Bar-Or, as cited by Lavi (2000), argues with what she calls the *"hegemony of the consensus"* and suggests *egalitarianism*, towards social topics such as artists and exhibition themes, ("Arab", another as "Eastern", and yet another as "a woman") but *it matters to me that this be done from reciprocity not from a patronage position."*

By displaying exhibitions of well-known artists from Israel and abroad along with kibbutz movement artist and artists outside the "consensus", Bar-Or was rejecting the *hierarchical* concept of the museum as represented by the MoMA model (Hess 1969; Duncan and Wallach 1978; Duncan 1995; Bauman 2002; Schubert 2002; Prior 2003 and Hughes 2004). Nevertheless, by formulating a cultural heritage outside the "consensus", she is aware of her *patronage position* and as such formulates a hierarchic narrative of her own.

In addition, regarding the curator's position of patronage, we can point to the statement from the museum's mission statement that its publications are *"providing an invaluable reference source for the subject of Israeli art"*. I have discussed above the implications of this word.

Another mean by which I interpret that the curator reformulates history and expresses a hierarchic attitude is drawn from the gap I found when verifying the exhibition lists.

The gap indicates that Ms. Bar-Or specifically selected exhibitions to be published in the official exhibition list, while omitting others.

Bar-Or approach in formulating an alternative history of the local art scene can be viewed in terms of Wittlin's claim (1970) that the museum ceases to be just an archive as Foucault (1972) states, a structure/place housing a collection and "mediating" between them and the public. According to Wittlin, the museum becomes an asset itself. Through the transformation of its symbols and myths, the museum becomes an interpreter of society. In other words, a museum represents a certain reality and creates one (Wittlin 1970).

Ms. Bar-Or, as the museum's director and curator, implemented this duality through her interpretation of the Israeli reality, and its social and political issues. The findings, such as 16 exhibitions dedicated to various issues and myths of Israeli society, support the historical role the curator took upon herself. She assumes this dual task with what may be called an ambivalent attitude: she claims to demolish what she calls the hierarchic system of the consensus but by doing so she also creates what seems to be a hierarchic system.

Ms. Bar-Or refers to the Ein Harod Museum of Art as a peripheral museum, although this view is not mentioned in the museum's mission statement. In her interview with Salhuv (1995) *Bar-Or claims that the essence of this **plan** was ... the classification of the museum's status as a peripheral one, independent of the powers of the centre and its impositions* (Salhuv, " *Studio Art Magazine* 61, Mars-April, 1995. pp.25-26). Already at the beginning of the Nineties, the art critic S. Shaked classified the Ein Harod Museum of Art as *a peripheral museum that fulfils this function and in right time...*" (Shaked, *Maariv*, 08.06.1990, p. 7).

Based on Ms. Bar-Or's claim and Shaked's remarks about the status of the Ein Harod Museum as peripheral one, I analysed and interpreted the curator's agenda within the centre/periphery relationship. I refer to two components: 1. the relationship of the

museum the natural location of the museum, the kibbutz Ein Harod, 2. the relationship of the museum to the centre (Braudl 1979).

We can look upon the relationship of the Ein Harod Museum to Kibbutz Ein Harod, the natural setting and the museum's relationship to the centre through the lens of identity theories, such as the process of identification.

As I mentioned before, the concept of identity is formed through a process in which the self is reflective in that it can take itself as an object and can categorise, classify or name itself in particular ways in relation to other social categories or cultural classifications. This process is called '*self-categorization*' or '*identification*'. The basic idea behind this process is that a social category into which one falls and to which one feels one belongs, provides a definition of what one is in terms of the defining characteristics of the category – a self-definition that is part of the self-concept (Hogg et. al., 1995).

The process of categorization accentuates both perceived similarities between stimuli (*physical objects*⁴² or people, including self) belonging to the same category and perceived differences between stimuli belonging to different categories.

Categorization of self and others into in-group and out-group defines a person's or a physical object's identity and accentuates the similarity to other features of the group (e.g., their group prototypically or normatively). Albert (1998) in his attempt to construct an origination theory mentions that the same principals can be applied to the organization identity.

In the view of this theory, it seems that the Ein Harod museum may identify itself with four group categories mentioned above. These group categories can be related to Stryker's suggestion that we have distinct components of self, called role identities, for each role position in society that we occupy (Stryker 1968; 1980; Stryker and Serpe 1982). *Role* identities may be self-conceptions, self-referent cognitions, or self-definitions that people apply to themselves because of the structural role positions

⁴² Physical objects in the context of art museum can be regarded as expositis such as artifact of the exhibition displayed in the museum.

they occupy, and through a process of labelling or self- definition as a member of a particular social category. My findings indicate that the groups, which appear in the framework of this research into the Ein Harod museum, are essentially social categories. The four groups are: the kibbutz itself, Ein Harod; the kibbutz movement; the peripheral art museums in Israel; and lastly, the Israeli art scene. The Israeli art scene was described before and it includes the "key actors" that characterize the centre, among them the Tel Aviv Museum of Art, famous artists, curators etc.

The first group: Kibbutz Ein Harod

The first group refers to the relationship between the Ein Harod museum and Kibbutz Ein Harod. One of the statements in the museum's mission statement is that *"The museum was founded by the kibbutz members themselves"..."in the belief that culture and art are among the essential components of a society. The museum was built before other essential physical needs of society were met."*

The curator states about her relationship to the natural setting: *"I grew up in Ein Harod, a kibbutz which was part of the consensus in this country"* (Lavi 2000). As a kibbutz member Ms. Bar-Or has knowledge of the natural setting. Lavi states *"A few simple decisions and a good understanding of the advantages of the site and the kibbutz made the museum a prominent one not only with an architectural importance"* (Lavi 2000).

The similarity between the museum and the kibbutz can be linked to the curator being a member of the kibbutz, sharing the same way of living as other kibbutz members, the same social context, and good knowledge and understanding of the site. Nevertheless the findings do not indicate any involvement of the kibbutz members. Ms. Bar-Or dedicated only four exhibitions to artists who were members of the kibbutz movement: three individual shows and one theme exhibition. The museums displayed only two exhibitions of an artist-resident of Ein Harod.

The second group: the kibbutz movement

The second categorization group is the kibbutz movement. It seems that whenever Ms. Bar-Or uses the word "kibbutz" she is not specifically referring to Kibbutz Ein Harod, but to the kibbutz movement.

According to the findings, it seems important to Bar-Or that the newspapers and magazines that address the kibbutz movement cover her activities. But growing up in a kibbutz and being a member of this community, probably implies that Bar-Or "speaks" the Kibbutz "language", the actual language of the social category (Creswell 2003) as well that of the curator's. Bar-Or address both sectors the kibbutz movement members and the key players in the Israeli art scene.

Am-Ad draws a direct link between the Ein Harod Museum of Art and the kibbutz movement: "*..... The Mishkan LeOmnut (the Museum of Art) at Ein Harod, the house of art that compared to it, nothing in the Kibbutz Movement is so rich, beautiful and full of quality does not need a stimulant in order to host good artists, impressive art works and well designed catalogues..*" (Am-Ad, "Hakibbutz", 16.10.1994, p.14).

The third group: Periphery

As I mentioned before, the term "peripheral", which was not mentioned in the museum's mission statement, is often used by Ms. Bar-Or in defining the museum as a peripheral one. For instance in her interview with Salhuv (1995) *Bar-Or claims that the essence of this **plan** was ... the classification of the **museum's status as a peripheral one, independent of the powers of the centre and its impositions*** (Salhuv, " *Studio Art Magazine* 61, Mars-April, 1995. pp.25-26).

The art critic Zalsin (1994) quotes her views on this issue: "*... the **periphery** allows you freedom. We are free from the public, political and artistic emotions of the **centre**, says Galia Bar-Or from Ein Harod Museum of Art, which is undoubtedly, one of the most active museums in Israel' ...*(Zalsin, Davar, 28.10.1994, p. 13).

*...the level of art seen during the tour was disappointing and does not reflect the level of **Israeli Art**... the Ein Harod Museum of Art is one of the most interesting places for displaying art"*

from Smadar Sheffi, "Tmuna Aguma" (Hebrew lit. "Sad Picture") , *Haaretz*, 19.10.1994, without page number.

By using the word "peripheral", the curator is referring to the geographical distance from the centre (Tel Aviv and Jerusalem) but also suggesting that the peripheral art museum is an alternative. By alternative, she means the freedom to write an alternative history of Israeli art. The alternative she proposes is rooted in the kibbutz socialist ethos and Zionism. Ms. Bar-Or chooses themes and artists outside what she calls "the canon of local art", such as new emigrants, artists from the kibbutz movement, artists that emigrated from Central Europe between the two world wars and artists that were not recognized by the art establishment.

Although it seems that one of Ms. Bar-Or aims were to locate the museum at the centre of the Israeli art scene, as Lavi (2000) mentions: "*relocates peripheral museum at the centre of awareness*", the curator's actions can be linked to the aims of the Israel Forum of Art Museums (IFAM) to which the Ein Harod Museum of Art belongs. As I described in chapter IV, one of the aims of Ms Bar-Or was bringing fine art to the periphery and bringing different segments of the population closer to art, especially to Israeli art. This corresponds to the aim of the museum as stated in the mission statement: "*The museum has an ongoing retrospective solo exhibition and thematic group shows. It also serves as a meeting place for various groups from diverse social strata, local regional (both Arab and Jewish)...*"

Another activity, displaying artists who were not recognized by the art establishment, might be linked to another aim of IFAM: settling a historical debt felt toward senior artists who were not part of the mainstream.

It seems, as I mentioned before, that Bar-Or defines periphery is an alternative to the consensus, which we can regard as the art establishment or the centre. Already at the beginning of the Nineties, the art critic Shaked classified the Ein Harod Museum of Art as *a peripheral museum that fulfils this function and in right time...*" Shaked, *Maariv*, 08.06.1990, p. 7). However, what is the function of a peripheral museum? As

I mentioned above, this approach involves reformulating the history of the Israeli art. The peripheral museum becomes the centre.

The fourth group: the Israeli art scene

The Israeli art scene was described before and it includes the key actors that characterize the centre, among them the Tel Aviv Museum of Art, famous artists, curators etc.

The large number of photography exhibitions mounted at the Ein Harod museum of art as well the Third Biennale of Photography (1991) can also be linked to the approach of being part of the contemporary art trends. In addition, the themes of the exhibitions that were mounted at Ein Harod such as preoccupation with the human body may be linked to the contemporary art scene as described by Rabina (2008) and Tenenbaum (2008).

We can also see links between the museum and the Israeli scene in the collaboration with curators who were regarded at the time as leading figures in the Israeli art scene, such as Gideon Ofrat, Adam Baruch, Nisan Peretz Yona Fischer, Amnon Barzel, Miriam Tuvia Bone, Pinhas Cohen Gan. The links with the international art scene are indicated by the collaboration that occurred with curators from abroad such as Liz Graham, Andreas Schlingel, Yakob Pabrikus, Elisia Wiscon, and Armelle Leturcq.

Another link to the centre may be seen in the museum exhibiting the works of 86 senior artists, the "middle generation". Among them, 60 may be regarded as key players in the Israel art scene. In addition, the museum displayed the works of 35 artists from abroad, among them five French contemporary artists, 14 contemporary Danish artists, and 12 contemporary Chinese artists.

By collaboration with such high profile artists, the curator was attempting to draw attention to the museum in the national and international press. The most prominent indication of this desire was the collaboration between the Ein Harod Museum of Art with the Studio Art Magazine, then the leading art magazine in Israel.

Distinctness from the categorization groups

As I mentioned before, Stets and Bruke (2000) related to categorization as the process by which the self can be defined as a unique entity, distinct from other individuals. Social identity theories originally use the term '*salience*' to indicate the activation of an identity in situation. The term '*salience*' in Albert and Whetten's (1985) view of organizational identity is what makes the organization distinctive from other organizations (at least in the eyes of the members).

In terms of identity theory, the findings seem to indicate that the curator of the Ein Harod museum is seeking to differentiate herself, and not the museum, from Kibbutz Ein Harod by means of activities that suggest one who seeks to reform the way of kibbutz life and sees the "*the need to rebuild a connection between the private domain and the social agenda*". Another means to differentiate the curator of the museum from its natural setting is by the curator's attempt to reformulate the history of the Israeli art. As such she is in what she calls *a position of patronage* (Lavi 2000).

As to the group of categorization, peripheral art museums, although the museum is a member of IFAM and collaborates with other members of this forum, the curator's collaboration with guest curators, leading figures in the Israeli art scene, differentiates Ein Harod from other peripheral museums. In addition, the large number of Israeli artists and artists from abroad who were displayed at Ein Harod, differentiates the museum from other IFAM museums. The press reviews substantiate this interpretation:

*"...the level of art seen during the tour was disappointing and does not reflect the level of **Israeli Art**... the Ein Harod Museum of Art is one of the most interesting places for displaying art"* (Smadar Sheffi, *Haaretz*, 19.10.1994, without page number)

*" We have to admit that the influence of the **peripheral museums** on the Israeli is negligible, despite the numerous statements on their ... With one exception, the Ein Harod Museum of Art under the direction of Galia Bar-Or. Something that does not identify **periphery** with **provinciality** is created here. A few **simple decisions** and a **good understanding of the advantages of the site**, and the **kibbutz** made"* (Salhuv, *Studio Art Magazine* 61, Mars-April, 1995).

These critics saw Ein Harod Museum of Art together with other art museums in Israel and prized its activities in cooperation with other peripheral museums. In their review, they focus on the curator's abilities that lead to these achievements.

Interpretation theories: shaping identity within the centre and periphery

We can also view the relationship of the Ein Harod Museum with the four-categorization groups through the lens of theories about the relationship between centre and periphery. In the context of centre and periphery, three of the four categorization groups, the Kibbutz Ein Harod, the kibbutz movement and the peripheral museums, taken together as one group, can be regarded as the periphery that is related to the centre.

'Azariyhu (2007) maintains that the primary model of relationship between centre and periphery is the polysystem that is conceived as a heterogeneous hierarchized conglomerate of systems that interact to bring about ongoing, dynamic processes of evaluation within the polysystem as whole (Shuttleworth 1998:176). 'Azariyhu claims that the relationship between centre and periphery is a dynamic system that includes interrelationships between diverse systems. According to 'Azariyhu, over a period of time, these interrelationships reflect social, economical, political, geographical as well as cultural changes. In addition to polysystem theory, 'Azariyhu suggests another model within the relationship between centre and periphery. In this model the centre becomes the periphery of another centre; what functions as a centre on the local (national) context becomes a periphery in the world-wide context (in Helibronner and Levin 2007:169).

In my opinion, 'Azariyhu's model reflects the relationship between the Ein Harod Museum as the centre of Kibbutz Ein Harod as well as the kibbutz movement and both act as a periphery of the centre. As I mentioned in the analysis of the relationship of the museum to Kibbutz Ein Harod, the kibbutz is natural setting of the museum, which acts as an authoritative institution and in this case is the centre.

In his concept of cultural distinctness, Shils (1975) mentions that one of the means by which the centre differs from the periphery is in its status as an authority. Although Bar-Or is well acquainted with the site, in her position as an historian she also has to view the events from a more distant position (Scott 1989; Tuchman 1994). As such she is in what she calls *a position of patronage* (Lavi 2000). In my interpretation of Bar-Or's attitudes towards the kibbutz, her patronage position reflects her authoritative status.

As I mentioned before, Am-Ad draws a direct link between the Ein Harod Museum of Art and the kibbutz movement: "*..... The Mishkan LeOmnut (the Museum of Art) at Ein Harod is a house of art. Compared to it, there is nothing in the kibbutz movement so rich, beautiful and full of quality. It does not need a stimulant in order to host good artists, impressive art works and well designed catalogues...*" (Am-Ad, "Hakibbutz", 16.10.1994, p.14). My interpretation is that Am-Ad as a cultural critic of the kibbutz regards the Ein Harod Museum of Art as a cultural centre of the kibbutz movement.

On the other hand, regarding the relation of Ein Harod Museum to the Israeli art scene and the centre, the curator identifies it with other peripheral museums. Although this identification with the peripheral museums distinguishes the Ein Harod museum from the centre, nevertheless, the curator by the means mentioned above identifies it with the centre. Nevertheless, as I mentioned before, the Israeli art scene is a hierarchical system with its own language, and the "players" must speak this language in order to be part of this system (Azoulay 1999:9). In order that the Ein Harod museum should be part of the system, the curator uses contemporary artists from Israel and abroad as well as leading curators as part of the art scene language.

Summary of Case 2

The interpretation of the findings of this case allowed me to answer the sub-questions and to answer the research question. In Part III, Research Design, I explained the reasons for answering the first sub-question and the research question afterwards. In this research, I refer to the sub-questions as contributory, and although they are related to the main question as a means of understanding the activity of the curator in shaping the museum's identity, they can be considered

steps towards answering the primary or main question. The sub-questions illuminate the activities performed by the curator, while the primary question deals with the issue of how these activities shape the identity of the museum.

The sub questions are formulated as follows: **In regard to the peripheral museums that are discussed here, what was the curator's agenda?**
What activities did the curator engage in order to achieve this agenda?

The findings point to a gap. On the one hand, we have statements and exhibitions dedicated to social themes, to artists that have not been recognized by the art establishment. On the other hand, we have a large number of exhibitions dedicated to contemporary art issues and which display well-known artists from Israel and abroad. About half of the exhibitions that were dedicated to social and political themes as well to the artists that were not within the consensus of the art establishment reflect the curator's statements. They can be understood as means of salience from the centre. These are, as well, the components by which the curator attempts to reformulate the history of the Israeli art.

In order to do so, Bar-Or draws her authority from those activities that are connected to the centre. In other words, these activities legitimize her efforts, in the eyes of the kibbutz members and the kibbutz movement, to write an alternative history of Israeli art.

By assuming the role of art historian who grew up in the Kibbutz Ein Harod and is kibbutz member, Bar-Or want to reformulate a new consensus in which the Ein Harod Museum of Art, Kibbutz Ein Harod and the kibbutz movement are key actors. My interpretation of these attempts is that Bar-Or wanted to format another centre which would not be separate from the Israeli art scene but rather act as an alternative.

In this process, Bar-Or reformulates the list of the museum's exhibitions and draws attention to the exhibitions she has curated. The nature of her statements can be described as professional, while the large number of quotations and interviews draw attention to Bar-Or herself. As such, she is the authority; she is the museum; and in

many ways, she is the kibbutz and the kibbutz movement. Furthermore, she is the institutor and the creator of the alternative centre.

Summary of Chapter Six

This chapter described the research process, such as the data gathering and management, data analysis, verification and interpretation. Each case was studied separately and the research process ends with a construction of the story of shaping the identity of each case.

The next step in the research process is the comparison of the cases and discussion, issues discussed in the next chapter.

Chapter Seven: Comparison and Discussion

Introduction

The following discussion primarily refers to the activities of the curators and takes the form of a comparison of the similarities and differences between these activities. I choose to present this comparison in a descriptive mode (Creswell 2003: 205) since, as I mentioned in Chapter four, Research Design, the descriptive mode refers to the "how" nature of the research question: "How can the identity of a peripheral art museum be explained by the activities of the museum's curator".

As I mentioned before (Chapter four, Research Design), I am aware of the limitations in using a case study approach, and that the aim of understanding the shaping of peripheral art museums in Israel and the outcomes cannot be generalized.

The study illuminates a specific process, within a specific context, and is used as a means to learn more about each one of the cases.

Similarities and differences between the two museums

After analyzing and interpreting the two cases, I am able to point to several similarities in the activities of the curators.

Similarities between the two museums

The link to the natural setting

According to the findings, curators at both museums claim that the activities of their respective museums are related to the natural setting: the Janco Dada Museum to the Ein Hod artists' village and the Ein Harod Museum of Art to Kibbutz Ein Harod.

According to the findings, those artists who were residents of the site do not link this claim to exhibitions.

Although Ms. Zommer claimed that the museum would display the artists of Ein Hod, principally those who accompanied Janco, during the Nineties, only five exhibitions

were dedicated to resident artists at Ein Hod and only six exhibitions were dedicated to Marcel Janco and his oeuvre. In other words, only a small number of the museum's exhibitions were dedicated to artists who were residents of Ein Hod. In the case of the Ein Harod museum, there is no evidence of such an involvement among the kibbutz members. Ms. Bar-Or dedicated only four exhibitions to artists who were members of the kibbutz movement. Of the four, there were three one-person shows and one thematic exhibition. The museum mounted only two exhibitions of an artist, who was a resident of Ein Harod.

Although both museums preferred not to display the works of residents, the natural setting played an important role in each curator's statements. As I mentioned in the analysis of the relationship of the museum to the natural setting of the museum, i.e., the kibbutz, the museum acts as an authoritative institution. Even the name of the museum "Mishkan le-Omanut" (literally, Abode for Art) implies a kind of worshipful relationship between the natural setting and the museum. The name suggests a place housing "high art", a community whose members practiced a form of communism themselves and regarded their kibbutzim as collective enterprises within a free market system (Fischer and Geiger 1991). This approach can be linked to Van Mensch (1992) and O'Dorotheey (1986) who imply that the museum is a building whose function is perceived by the public as a temple.

In the case of Ein Harod museum, the natural setting can be regarded in a wider context than that of the kibbutz movement. As noted previously, Am-Ad draws a direct link between the Ein Harod Museum of Art and the kibbutz movement: "..... *The Mishkan LeOmnut (the Museum of Art) at Ein Harod, the house of art that compared to it, nothing in the Kibbutz Movement is so rich, beautiful and full of quality does not need a stimulant in order to host good artists, impressive art works and well designed catalogues..*" (Am-Ad, "Hakibbutz", 16.10.1994, p.14).

My interpretation of this statement is that Am-Ad, as a cultural critic of the kibbutz, mentions the Ein Harod Museum of Art as the cultural centre of the kibbutz movement. As discussed in the analysis and the interpretation of case 2, the director/curator of the museum gains the recognition of the kibbutz movement that I interpret as recognition of authority.

According to the evidence, the authoritative status of the Janco Dada Museum derives from a linked relationship between the museum and history. The museum can be characterized as fulfilling an art history mission in relation to Marcel Janco, his works and Dada. This museum plays a historical role that focuses on art history and art evaluation. It appears that by exhibiting the works of only a few Ein Hod residents, Ms. Zommer differentiated the museum from the artists' village. In addition, it appears that the curator had an ambivalent relationship towards the residents of the village. On one hand, she states the importance of showing exhibitions of artist who were Janco followers. On the other hand, the museum displays only a small number of resident artists. By doing so, those artists there are not exposed by the museum, among them artists residents at Ein Hod artists' village or Marcel Janco "followers" are not part of the historical heritage as formulated by the curator.

Looking at both museums, we see that both institutions assume a mantle of authority that differentiates them from their natural settings.

The role of the art museum

As discussed above, I drew a link between the art museum and the historical heritage of the objects the museum displayed. According to this approach, both museums became the institution that preserves the historical heritage of the objects, the work of arts as well as the artists. Not only have the artefacts defined the historical heritage but the artists become an embodiment of the cultural heritage and not simply artists.

This historical role can be linked to the aims of the Israel Forum of Art Museums (IFAM), to which the Janco Dada Museum and the Ein Harod Museum are members. As I described in Chapter two, one of the aims of IFAM is to rectify the historical injustice that senior artists, who were not part of the mainstream, experienced. An analysis of each museum's exhibition history indicates that both museums exhibited what can be defined as lesser-known members of the middle generation of artists. Both the Janco Dada Museum and the Ein Harod Museum promoted artists who were not what Yogev (2004) calls key actors in the Israeli art scene. It seems that the

historical role of the museum is one of the means by which both museums achieved authority.

The link to centre and the Israeli art scene

It appears that in both museums the evidence points to an ambivalent relationship to the Israeli art scene. The Israeli art scene (Part 1: introduction) includes the key actors comprising the centre, among them the Tel Aviv Museum of Art, famous artists, curators etc.

In the case of the Ein Harod museum, the large number of exhibitions dedicated to photography and that it served as the site of the Third Biennale of Photography can also be linked to an approach that seeks to be part of contemporary art trends. The exhibition themes, such as preoccupation with the human body, can be linked to activity within the contemporary art scene as described by Rabina (2008) and Tenenbaum (2008). The collaboration with curators who can be regarded as leading figures in the Israeli art scene as well with curators from abroad links the museums with the Israeli art scene as well as with the international art scene. Displaying the works of senior artists, the "Middle Generation of Artists", some of whom was well known and were regarded as key players in the art scene is another link to the centre. In addition, the museum displayed works of art of artists from abroad. The findings point to the fact that the curator at Ein Harod was attempting to draw attention to the museum on the national and international level and to attract the recognition of the centre

In the case of Janco Dada Museum, the exhibition themes and the display of relatively young artists can be located within the activity of the contemporary art scene as described by Rabina (2008), Tenenbaum (2008) and Levin (2008: 260). As I mentioned before, Ms. Zommer claims in the museum's mission statement that "*...there is room also for young Israeli artists at the start of their career*" (Zommer 1990:44). From this, it can be understood that exhibiting young artists is among the museum's activities. The findings also indicated that it is an important one, to which, unlike other exhibitions, the curator dedicated a special exhibition space (the entrance gallery and the upper space), and a similar design cover and size of catalogue. In the

exhibition's catalogue "A Leap Dadawards", (2002), which was dedicated to the museum's exhibitions of young artists, Zommer states that a decision was made by the artistic committee to allocate funds and a permanent space to the promotion of young artists. Zommer maintains that this decision pointed to a "unique niche" that the young museum aimed for on the "artistic map", but this decision is also was made in order "to fulfil Janco's will to support young artists" (Zommer 2002:94).

The exhibitions of young artists can be linked to Sanbar's (1990) description of one of the components of the museum's axis *"innovations in art"*. In my opinion, young artists and innovations in art link the museum to the Israeli art scene during the Nineties. As noted (in the Background), this can be viewed within the preoccupation of museums with young artists, as stated by Dalia Levin, the director/curator of the Herzliya Museum of Contemporary (Levin 2008:260).

A point of similarity between the curators can be regarded as a willingness to **differentiate** their museums from other players such as art museums and curators of the Israeli art scene. The curator using Marcel Janco and Dada to justify her activities can explain this in case 1. As I already mentioned, the Janco Dada Museum promoted artists who were not major figures in the Israeli art scene. This was certainly true about the young artists. As I mentioned before, Ms. Zommer maintains that this decision points to a "unique niche" that the young museum was aiming to fulfil on the "artistic map". But this decision was also made in order to fulfil Janco's instructions to support young artists" (Zommer 2002:94).

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Referring to the centre, the curator /director sought to differentiate the museum from other museums that were part of the Israeli art scene. Bar-Or claims that her aim was to formulate "an alternative proposal for the Israeli artistic canon". As I mentioned in the narrative description of the case, she attempts to refer to the Israeli art scene (canon) by formulating an alternative, through such activities as displaying artists who were not part of the consensus, for example, immigrants from Central Europe, and making them part of the historical tradition. In addition, I suggest that the authoritative attitude of the curator can be interpreted as means of differentiation from other curators who were regarded as the key players of the centre.

But serving as an alternative, according to Even Zohar's polysystem theory, means being part of a system, in this case the Israeli art scene. Even Zohar claims that the polysystem is conceived as a heterogeneous hierarchized conglomerate of systems, which interact to bring about ongoing, dynamic processes of evaluation within the polysystem as whole (Shuttleworth 1998:176).

In arguing with Even Zohar's polysystem theory, 'Azariyhu suggests another model based on Wallerstein's (1976) theory of world systems. Wallerstein claims, "*a world system is a social system, one that has boundaries, structures, member groups, rules of legitimating, and coherence. Its life is made up of the conflicting forces, which hold it together by tension and tear it apart as each group seeks eternally to remould it to its advantage. It has the characteristics of an organism, in that it has a life-span over which its characteristics change in some respects and remain stable in others*"... "*Life within it is largely self-contained, and the dynamics of its development are largely internal*" (Wallerstein 1976:347). 'Azariyhu suggests a model in the local context that involves two centres that struggle for economical, political and cultural hegemony (in Helibronner and Levin 2007:169).

In light of Azariyhu's remarks, we may look upon Ms. Bar-Or as wishing, through her curating activities, to **establish another centre** in a struggle for political and **cultural hegemony**.

Differences between the two museums

The main difference between the museums derives from the artists who were displayed. In the case of the Janco Dada Museum, there were a large number of exhibitions dedicated to young Israeli artists at the start of their career. The findings also indicated that unlike other kinds of exhibitions, the young artists received from the curator a special exhibition space (the entrance gallery and the upper space) and a similar design cover and catalogue size.

In the case of the Ein Harod Museum it appears that approximately half of the exhibitions that the museum mounted during the Nineties, were dedicated to well known artists from Israel and from abroad. The rest of the exhibitions were dedicated to artists that the art establishment had not recognized.

There are also similarities and differences in the exhibition themes of the two museums. In the case of the Janco Dada Museum, most of the exhibitions themes, such as preoccupation with the human body, hybrid media and gender identities, can be linked **to similar themes that were then prevalent in the contemporary art scene.**

In the case of the Ein Harod Museum, approximately half of exhibitions were related to contemporary art issues and themes, which were described in Case 1: preoccupation with the human body, hybrid media and gender identities. These themes, along with a relatively large number of exhibitions dedicated to photography, can be linked, as in Case 1, **to activity within the contemporary art scene.** Nevertheless, as stated in the museum's mission statement and as emerged from the analysis, approximately half of the exhibitions were focused on **the history of Israeli art and Israeli society as reflected by art.**

Another difference between the museums was the collaboration with guest curators. Guest curators curated most of the exhibitions in the Janco Dada Museum. Only a few of these curators were leading figures in the Israeli art scene, such as Gideon Ofrat and Yona Fischer. The other curators were at the beginning of their careers. In the case of the Ein Harod Museum, Ms. Galia Bar-Or curated a large number of exhibitions. In addition, she collaborated with curators from abroad and curators who were considered leading figures in the Israeli art scene.

The attitude to the press is another difference between the curators. According to the findings, copies of the press reviews were kept in the Janco Dada Museum's archive but were destroyed during a fire. Ms. Zommer informed me that the museum did not recover these records. She also said that there were only a small number of press reviews and that no interviews had taken place during the Nineties.

Findings about the Ein Harod Museum indicate that Ms. Bar-Or's attempted to draw the attention of the national and international press to the museum as part of her effort to position it as a centre. This can be seen in the collaboration of the Ein Harod Museum of Art with the Studio Art Magazine, then the leading art magazine in Israel. The findings show that most critics refer to the Ein Harod Museum of Art as a peripheral art museum and prized its activities in comparison with other peripheral art museums in Israel during the Nineties.

Another difference between the museums arises concerning the role of the curator. It appears that Ms. Zommer's aim was to achieve a unique niche in the Israeli art scene (Zommer 2002), while Ms. Bar-Or's aim was to transform the Ein Harod Museum into an alternative centre. In order to achieve this goal, she assumed the role of reformulating the history of local art. In her actions and statements, she reformulated the list of the museum's exhibitions and drew attention to exhibitions she curated. Through her large number of quotations and interviews, she established an authoritative voice as the initiator and the creator of an alternative centre located specifically within Kibbutz Ein Harod and the kibbutz movement in general.

There is another difference in the attitude of the curators towards the periphery. As I have already noted (see the analysis of Case 1) the centre cannot exist as a separate element without the margins. As previously noted, this is in accordance with Fanon's (1963) post-colonialist theory, presented in his famous essay "Black Skin, White Masks" (1952) that the category "white" depends on its negation, "black."

Looking at the Janco Dado Museum, we see that although is located in the north of Israel and not in the centre, it is difficult to link it, through the curator's activities, to the periphery. According to my interpretation, Ms. Zommer, in attempting to be part of the centre turned her back to the periphery. She was wearing in Fanon's words, a "white mask". A "white mask" in this context means being part of the centre which is a hierarchical system with its own language and whose players must speak this language in order to be part of the system (Azoulay 1999:9). The language that emerged, according to Azoulay (1999), from the art discourse at this time can be interpreted in Fanon's concept of language as a means of colonization. By speaking

the language of the art system, Ms. Zommer accepts the identification, in this case the categorization, **that the periphery is "evil"**. "Evil" in my interpretation of the word in the context of the Israeli art scene, means that the activities of the curator did not result in **achieving recognition of the centre**. In order to be part of the centre, she turns her back to periphery and directs her activities towards the centre. This attitude shaped **Ms. Zommer's agenda**.

The attitude of Ms. Bar-Or regarding the relationship of the Ein Harod Museum with the periphery was different from that of Ms. Zommer. The term "peripheral" was not mentioned in the museum's mission statement but it is often used by Ms. Bar-Or in defining the museum. For instance, in her interview with Salhuv (1995) *Bar-Or claimed that the essence of this plan was the classification of the museum's status as a peripheral one, independent of the powers of the centre and its impositions* (Salhuv, " *Studio Art Magazine* 61, Mars-April, 1995. pp.25-26).

The art critic Zalsin (1994) quoted her views on this issue: *".. the periphery allows you freedom. We are free from the public, political and artistic emotions of the centre, says Galia Bar-Or from Ein Harod Museum of Art, which is undoubtedly one of the most active museums in Israel'...(Zalsin, Davar, 28.10.1994, p. 13).*

It seems that Ms. Bar-Or, in comparison to Ms. Zommer, regarded the periphery not as an "evil" that should not be identified with, but as "freedom". By "freedom" she meant independence from the power of the centre. This freedom can be explained in light of 'Azariyhu's ideas about a model of relationship between the centre and the margins in the local context. This model involves two centres that struggle for economical, political and cultural hegemony (in Helibronner and Levin 2007:169). It seems that Ms. Bar-Or's agenda was to establish **another centre** struggling for political and **cultural hegemony**.

Summary of Chapter Seven

The chapter presented the comparison between the cases. Throughout the discussion in the light of the theoretical background, I was able to describe the similarities as well the uniqueness of the process of shaping identity by the curators of each museum. The discussion leads to the formulation of the outcomes and the contribution to knowledge.

Chapter Eight: Summary and Conclusions

Based on my comparison of the two cases I am able to formulate an answer to the sub-questions as well to the research question. The answers are presented in the form of factual and conceptual outcomes.

The conceptual outcomes will lead to the formulation of the contribution to knowledge of this study.

The epilogue of the chapter is a description of my journey as a researcher.

8.1 Factual conclusions

The evidence showed that in both cases the process of constructing the identity of the art museums links the personal views as well as the professional aims of the curators and their activities. These activities link the identity of the art museum to the natural setting. In addition, these activities, in both cases, link the identity of the museum to the **relationship of the centre and periphery**.

In this context, the agenda of the curators indicated a wish to **achieve for their respective museums, the recognition of the centre** and the status of **being part of** the centre. Nevertheless, both curators **wished to differentiate their museum** from the centre.

The agenda of each curator reveals differences in their attitude towards the periphery. In Case 1, Ms. Zommer, in order to be part of the centre, turns her back on the periphery by directing her activities towards the centre. In Case 2, Ms. Bar-Or wishes to establish **another centre** struggling for political and **cultural hegemony**. In Case 1, the authority of the curator enables her to turn back from the natural setting and the periphery in her attempt to position the museum as part of the centre.

8.2 Conceptual Conclusions

Based on the factual outcomes and the discussion concerning the two cases, I conclude that the process shaping the identity of peripheral art museums in Israel in the Nineties can be explained in terms of the following theories.

Art theories such as Danto (1964), Dickie (1975) and Azoulay (1999) that discuss role and status of art objects, art history, and curators in the "art field or the art world" guided me in the process of understanding and explaining the relationship of the curator to the museum as an art institution.

The role of the curator and the museum were examined through the lens of Fanon's (1963) post-colonialist theory. Following Fanon's famous essay "Black Skin, White Masks" (1952) it seems that museum curators wear, in Fanon's words "white masks", in order to become part of a highly appreciated or valued group referred to as "curators". On the other hand, as Azoulay (1997) suggests, curators are key players in the local art scene. In other words, what we see in the museum's activities is not so much the construction of the museum's identity; rather it is a way of understanding how curators construct their own identity.

This attitude also illuminates my activity as an independent curator associated with both museums. I now know that my activities can also be viewed as my wish to belong to this group of "key players".

Fanon's theory can be located within centre and periphery theories. Through the lens of such centre and periphery theories as Even Zohar's polysystem theory (Shuttleworth 1998), Azariyahu's model (in Helibronner and Levin 2007:169) and Wallerstein's (1976) theory of world systems, I was able to understand the relationship between the natural setting (periphery) of each case and the Israeli art scene (centre). Although both curators in this study have silently indicated that the identity of their respective museums was based on the natural setting, an interpretation of the two cases leads us to conclude that both curators constructed an identity for their museums that was very much related to the Israeli art scene.

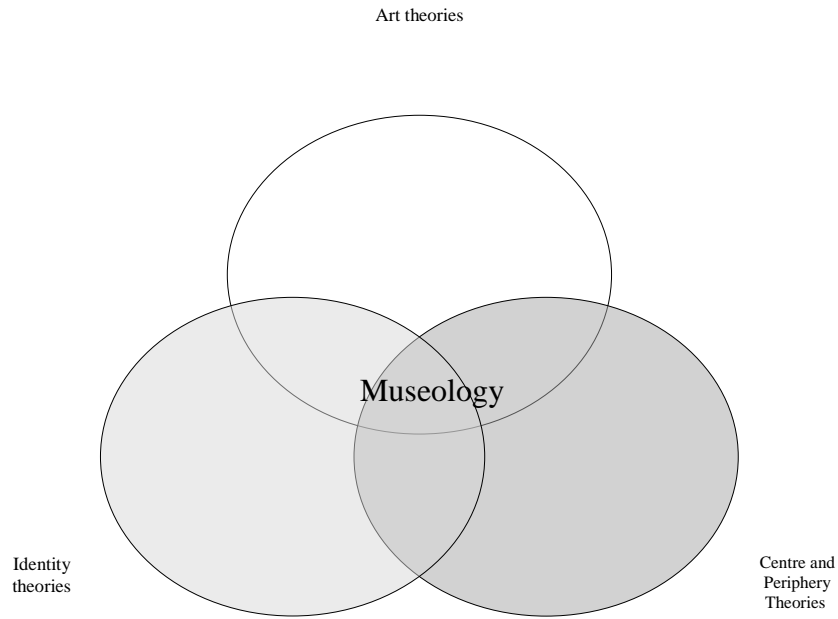
In the specific cases presented here, the curator's agenda links the identity of the museum to a system by being part of the Israeli art scene. This in itself can be regarded as part of a wider system, such as the international art scene. Within this system, we see the relationship of the museum to the natural setting as well as to the centre and periphery.

Based on the identification processes derived from various identity theories [Stryker (Stryker 1968; 1980; Stryker and Serpe 1982), Hogg et. al. (1995), Stets and Bruke (2000)] and such concepts as '*role*', '*hierarchically*', '*salience*' and '*categorization*' I was able to understand the process that shaped the identity of the art museums. In addition the research shed light on the process in terms of the role of the museum as a public institution, the role of the curator and the relationship between the person and the institution.

Most importantly, based on Albert's (1998) attempts to theorize and to construct a meta-definition of the identity organisation, this research reveals that behind the organisation stands the curator, a person with personal views, beliefs, ambitions, and wishes. This theory enabled me to understand the way curators refer to reality and how they construct the identity of the peripheral museums for which they were responsible for curating. Thorough the discussion concerning these two cases it is difficult to distinguish between the personal and the professional. Indeed, it can safely be said that the museums and curators share a common identity.

This following diagram illustrates the conceptual outcomes:

The diagram shows that the answer to the research question can be described as a territory with complex connections and relationships to the theories that guided me in my research. Based on the formulation of the conceptual outcomes, I am able to present below what I believe is the contribution to knowledge of this study.



8.3 Contribution to knowledge

The first contribution to knowledge derives from my ability to define the gap in knowledge based on my professional experience and intuition. To the best of my knowledge, this study is the first to provide an understanding of the identity of the peripheral museums as a part of the Israeli cultural scene in the Nineties.

Secondly, in the light of the conceptual outcomes, I formulated new links between different scientific disciplines such as museology and the social sciences as well as between museological theory and identity theories. In so doing, this study presents new insights in our understanding of museology.

Although the outcomes are specific to the two cases, the study sheds new light on our understanding of the role of the art museum and that of the curator.

8.4 Epilogue: My Journey as a Researcher

The process of research that was necessary to write this thesis was a journey that lasted six years. During this time, I felt like an explorer who aspires to discover new territories, but who also must continually face and overcome new obstacles.

At the beginning, I was not aware of the complexity of the research process. This complexity revealed itself repeatedly. The attempt to solve one problem frequently led to new obstacles. In a way, then, the journey was very much like a vicious cycle - looking for solutions, facing new obstacles, and again looking for solutions. At a relatively early stage of the study I became aware of the feeling that I was not in control of the research process and that the process, like a work of art, seemed to have a life of its own. A breakthrough occurred when I changed my attitude towards the research and realized that I should not try to force myself upon the study by struggling for answers but rather learn from the process itself.

This change in my attitude marked a personal change. I began to examine each step in the research process, checking back and forth from within the process itself and from the literature. I became my own critic, highly critical of whatever I encountered. It proved to be the most difficult obstacle! Now I understand that I needed time to distance myself from what I was doing. Gradually I began to develop a new perspective, which allowed me to work simultaneously on different chapters, in a synchronic and not linear mode. I did not keep a journal, but a notebook of ideas, ways of solving problems, dialogues with myself and so on. It was a way that matched the synchronic mode of my work.

In research, I learnt that knowledge is crucial and that reading is the main means for acquiring knowledge. The process of reading revealed new fields of interest and I found myself developing a scholarly interest in what I was doing. Indeed, I was at a stage in which I was in danger of losing myself as I reviewed and read the considerable amount of literature related to my research theme. What eventually saved me was the realization that the process of research is a process of making decisions, deciding what is important and what is very interesting but less relevant. I think this decision process symbolizes the true task of the researcher.

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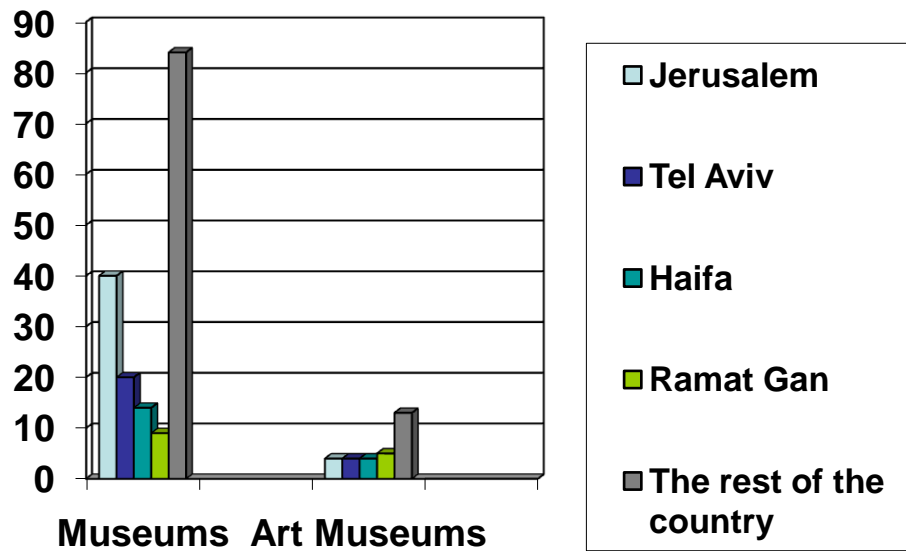
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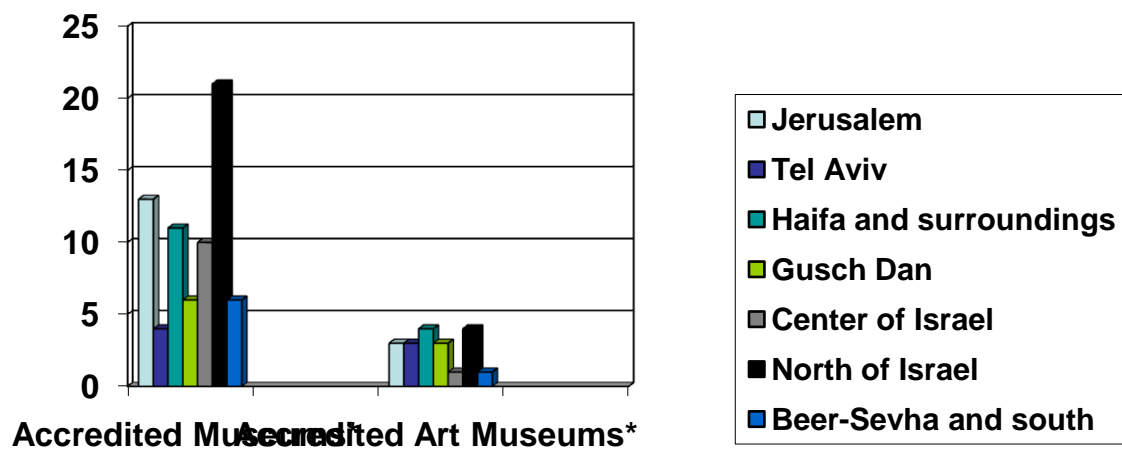
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Fig. 1 : The Diffusion of the Israel Museum



Basted on Data from: Inbar, Y., & Schiller, E., (1995). *Museums in Israel*, Min. of Education and Culture, Min. of Science and Arts, Ariel, Jerusalem. [Hebrew]

Fig. 2: The Diffusion of the Israeli Accredited Museums



* The number includes full accredited museums and those who are still in the process of accreditation

Basted on Data from: Carmeli A. and Shavit Z., (2000) *Museums in Israel 99 Summery of the Activity*, the Centre of Cultural Information and Research , the Ministry of Science , culture and Sports, Tel Aviv.

Appendix 1: The aims or activity of the Israeli Forum of Art Museums provided by Ms. Hili Govrin, Chairperson of the Forum (2005), Hebrew

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p. 1

"פורום המוזיאונים לאמנות" בשנת 1989 התארגנה קבוצת אוצרי ומנהלי מוזיאונים והקימו את "פורום מוזיאונים לאמנות". הייתה זו התארגנות ספונסרית, מתוך הכרזות אישיות. הלי גוברין, יוזמת ההתארגנות, פנתה ליואב דגון ז"ל, מנהל מוזיאון הרצליה להיות היו"ר הראשון. הפניה אליו נבעה מהערכה לתרבותיות והאינטלקט שלו, למכובדות שהקריין ובעיקר בהיותו סמל ודוגמה למי שניווט בהרצליה בין המוזיאון והעירייה. בתחילה הכיל ה"פורום" כ-10 חללי תצוגה לאמנות שהיו פרוסים ברחבי הארץ מקבוצ בברעם בבבול הצפון ועד ערד שבדרום. השוני בין המקומות, אופיים הדמוגרפי, המבנים הפיזיים והגשיה האמנותית לא העיבו על המטרה הברורה והראשונית: הצגת אמנות טובה (בעיקר ישראלית) בצורה המקצועית ביותר. ב"פורום" היו חברים מוזיאונים מהתנועה הקיבוצית (רובם מוכרים) כמוזיאון בר דוד בברעם, בית אורי ורמי נחשת, באשדות יעקב, המוזיאון בקיבוץ הזורע, המשכן לאמנות ע"ש ח.א.תר בעין חרוד. מוזיאונים מוכרים נוספים היו: מוזיאון הרצליה, מוזיאון ינקו דאדא בעין חוד, בית ראובן בת"א ומוזיאון מאנה כץ בחיפה. שאר החללים היו גלריות לאמנות שהיו כפופים למסדות כמו מ"ס(ערד), או מרכז תרבות (פתח תקוה, רחובות, כפר סבא). מוזיאון בת-ים והמשכן לאמנות בחולון ניבנו מתחילה למטרות הצגת אמנות. לאור הצלחת ה"פורום" ביקשו עוד מקומות להצטרף. לשם כך הוקמה ועדת קבלה שכדקה אח התנונים(בעיקר הפיזיים). כך התקבלו מוזיאון אשדוד, הגלריה בקריית טבעון, וגלריה לאמנות באוניברסיטת חיפה, הסדנה לאמנות ביבנה ומוזיאון ע"ש עוקשי בעכו. הופסקה חברות ב"פורום" בגלל היעדר אדם מקצועי, או אי השתתפות במספר ישיבות מחייב כבר בראשית הדרך הוחלט על הקמת תערוכות משותפות. התערוכה הראשונה הייתה "אברהם אופק" - תערוכה רטרופספקטיבית של עבודתו הגראפית, 1991. לתערוכה זו קיבלנו, לראשונה, תמיכה כלכלית מהמועצה לתרבות ואמנות במשרד החינוך. (בתקופתו של יוסי פרוסט). התמיכה איפשרה לנו להוציא קטלוג מקצועי.

מטרות "פורום המוזיאונים לאמנות"

- 1 חשיפת מיטב האמנות הישראלית בצורה המקצועית ביותר.
 - 2 הבאת אמנות טובה לפריפריה וקירוב האוכלוסייה המגוונת לאמנות בכלל ואמנות ישראלית בפרט.
 - 3 שילוב אמנים צעירים בראשית דרכם בתערוכות.
 - 4 עשיית "צדק היסטורי" עם אמנים ותיקים שלא היו בזרם המרכזי ("מירון סימה")
 - 5 מערכת חינוך לאמנות המצטיינת בטיפול באוכלוסיות חלשות ומגלה ומעודדת ילדים מצטיינים.
 - 6 נגיעה בנושאים חברתיים("עבודה עברית") לעתים התאמה לנושאים השנתיים של משרד החינוך והתרבות.
- במשך עשר שנים קיבל ה"פורום" תמיכה כספית ממשרד החינוך והתרבות להפקת 4 תערוכות מקצועיות. כל מוזיאון יכול להציע תערוכה והחברים מצביעים בצורה דמוקרטית ובחורים מתוך מגוון ההצעות את התערוכות הנבחרות. השיקולים לבחירה הם בראש ובראשונה: אמנותיים וכן נוסף ניקוד באם רוצים גם להשתתף בפרויקט להציג.
- לאור הבעייתיות של ניווד התערוכה, האחריות על שלמותה(לעיתים היא מתניידת למעלה משנה) במהלך התצוגה הוכנו כלים ברורים המחייבים את כל השותפים בפרויקט. אפילו הוקמה ועדת אתיקה לברור חילוקי דעות אפשריים או בעיות כספיות הנובעות מתקלות בניד.
- ברב המקרים התערוכה של ה"פורום" מוצגת בשלושה עד ארבעה מקומות (במקרים של תערוכה " פיפולארית" גם יותר) ולפי ההחלטה לא פחות מ-2 מקומות.
- מסטיסטיקות שנעשו מספר המבקרים בתערוכות שלנו בשנה הוא בין 500.000 ל-750.000 תמורה מלאה לסכום שהוקצב לתערוכות. האוצרים לתערוכות הם או מחברי ה"פורום", או אוצרים מבחוץ שהציעו את הנושא.
- בשנתיים האחרונות, עם שינוי הקריטריונים במשרד החינוך והתרבות, הופסקה התמיכה המיוחדת ל"פורום". (למרות שאנו היחידים העונים על מדיניות פיזור האוכלוסייה)
- הגב' עידית עמיחי – מנהלת המדור לאמנות פלסטית במנהל התרבות-המדועת לחשיבות ולאכיזות ה"פורום" שידכה בינו ובין "קרן ברכה" (בראשותו של דר' מרטין וייל).
- בשנתיים האחרונות "קרן ברכה" היא המממנת את 4 התערוכות השנתיות.

**Appendix 2: List 1 (JD) List of exhibitions of the Janco Dada Museum, Ein Hod
(Jan 1992 – Dec. 1999) provided by Ms. Raya Zommer, Director and Chief
Curator of the museum (2004), Hebrew list**

92 - 90 - 91

תמונות וחיפ 1992-2000

SPACE חלל	DATE תאריך	EXHIBITION NAME שם התערוכה / ARTIST אמן
אובסציה 1	92 סט	10. בליה זרחיה *
" 2	92 "	11. יורם אסר *
" 3	חול צמר	12. איל פרי *
" 4	גל צר	13. גל רמיה *
" 5	חול צר	14. יצחק דה-לנגה *
תחילת	חול 93	15. סבי פרי כס *
אובסציה	אוקיז 93	16. צפניה שפיטל *
" 2	קיל 93	17. אולי סיני *
תחילת 2	קיל 93	18. סימה סלונק *
אובסציה	סול 93	19. שרה קורנוול *
תחילת	סט 93	20. חילי תמל *
אובסציה	"	21. גריל טז *
תחילת	גל 93	22. גריל אורי *
אובסציה	גל 93	23. רחל דה פרי *
אובסציה	גל 94	24. אובסציה אולד *
תחילת 5	קיל 94	25. גריל אורי *
אובסציה	קיל 94	26. אינגה קורס *
תחילת 4	חול 94	27. נעמי כיון טוב *
אובסציה	חול 95	28. חגית אורי *
אובסציה	אורי 95	29. דניאל פרי *
תחילת 2	קיל 95	30. טק בליו *
אובסציה	סט 95	31. לביה כסה *
אובסציה	חול 95	32. גריל אורי *
תחילת 3	חול 96	33. דוד גורמן *
אובסציה	אורי 96	34. חילי נשני *
תחילת 1	אוקיז 96	35. טק בליו *
אובסציה	קיל 96	36. חילי תמל (גלית טז) *
		37. חילי דני *

תפארת וחי'ה

תא	תאריך	שם המעשה / תאריך
10 תמוז	ק"ל	29 א. שולח נחשין
20 אלול	ק"ל	30 (5) יונה מלואו
21 אלול	ס"א	31 א. חזקת וצו *
22 אלול	ס"א	32 דם סמים *
23 תמוז	"	33 והוא ססססס *
24 אלול	קול	34 איה בן חן *
25 אלול	אב"י	35 (16) בן ציון מלוא - מחוה
12 תמוז	אב"י	36 (17) זוה בוקר
25 אלול	ק"ל	37 (18) עול אמוג
26 אלול	ל"א	38 - האלן קופות *
13 תמוז	חול	39 איה בקר *
27 אלול	"	40 אלה תכין *
14 תמוז	אב"י	41 (19) יהודה מלוא
28 אלול	אב"י	42 (20) דובובל - מחוה
15 תמוז	ק"ל	43 איה קרסר *
16 תמוז	ס"א	44 (21) איה מלוא
29 אלול	ס"א	45 יהי חבל *
30 אלול	"	46 זני עש *
31 תמוז	אב"י	47 22 חן מן דב *
1 אלול	"	48 איה כ"ב *
32 אלול	ק"ל	49 23 איה נחל
12 תמוז	ס"א	50 יאב שול *
33 מחצית אלול	ס"א	51 איה פוחי אנני *
34 "	"	52 חן מן דב *
35 אלול	חול	53 24 מלך - מחוה
36 "	חול	54 זני אש *
37 "	אב"י	55 זרוע קרסר *
תמוז	ק"ל	56 איה יפסר *

הטבלה יחיד

שם האמן	תאריך	חל
53. רות גולדס	2000 ק"ל	אכסדרה
54. חנוך חנקין (גשר לילדים)	2001 ק"ל	יחידה
55. אורח לב *	2001 סמ	אכסדרה
56. תמי טל *	2001 חולס	חל
57. יעל שגב *	" "	חל
58. מרבית חצר *	2001 ארז	חל
59. עופר שפיר *	2001 ארז	חל
60. אוילר פיטל *	2002 חולס	אכסדרה
61. ענת טל (גשר לילדים)	2002 ארז	חל
62. יעל קדוש *	2002 ק"ל	אכסדרה
63. נחמיה ויצמן *	2002 סמ	חל
64. אורח קיץ *	2002 סמ	אכסדרה

* אמן בקיץ

GROUP SHOWS

ימינות קולטת

DISPLAYING SPACE חלל	DATE תאריך	NAME שם התצוגה (אוצר)
1. כל תלמידי המכון	92 אלבי	1. אהרן למונה (ישיבה בוגר)
19. תחל	92 קי	2. דוד הדגשן (סמיון יר)
20. תחל	92-3 חול	3. פסיל כחוטנין (סמיון)
33. אכסדרה	93 חול	4. רצו קופס זכרונות (האנה)
4. תחל	93-4 חול	5. חול השון נס (האנה)
22. תחל	94 חול	6. "ש"א או תכניק (פליק)
33. אכסדרה	94 קי	7. שרת אכסדרה (נעם)
23. תחל	94 קי	8. מימן קרינה (סמיון)
24. תחל	94 סמ	9. חלל אשף (פאריק)
25. תחל	95 חול	10. אקסס (סמיון)
34. אכסדרה	96 חול	11. תשנה לוי כהן (האנה)
26. תחל	97 חול	12. דוד - קדור תו (נעם)
27. תחל	97 סמ	13. אנדרטה (סמיון)
4. תחל	98 סמ	14. קול תכנון (האנה)
28. תחל	99 חול	15. גילי קדור (האנה)
30. אכסדרה	99 חול	16. אהרן בוגר (האנה)
31. תחל	99 קי	17. אהרן קדור (האנה)
31. תחל	99 חול	18. דוד (האנה)
32. תחל	2000 סמ	19. דוד (האנה)
33. אכסדרה	2000 חול	20. אהרן (האנה)
34. תחל	2001 קי	21. אהרן (האנה)
35. תחל	2001 חול	22. אהרן (האנה)
36. אכסדרה	2001 סמ	23. אהרן (האנה)
37. תחל	2001 חול	24. אהרן (האנה)
38. אכסדרה	2001 סמ	25. אהרן (האנה)
39. תחל	2002 חול	26. אהרן (האנה)
40. אכסדרה	2002 חול	27. אהרן (האנה)
41. תחל	2002 חול	28. אהרן (האנה)
42. תחל	2002 חול	29. אהרן (האנה)
43. אכסדרה	2002 חול	30. אהרן (האנה)
44. תחל	2002 חול	31. אהרן (האנה)
45. אכסדרה	2002 חול	32. אהרן (האנה)
46. תחל	2002 חול	33. אהרן (האנה)
47. אכסדרה	2002 חול	34. אהרן (האנה)
48. תחל	2002 חול	35. אהרן (האנה)
49. אכסדרה	2002 חול	36. אהרן (האנה)
50. תחל	2002 חול	37. אהרן (האנה)
51. אכסדרה	2002 חול	38. אהרן (האנה)
52. תחל	2002 חול	39. אהרן (האנה)
53. אכסדרה	2002 חול	40. אהרן (האנה)
54. תחל	2002 חול	41. אהרן (האנה)
55. אכסדרה	2002 חול	42. אהרן (האנה)
56. תחל	2002 חול	43. אהרן (האנה)
57. אכסדרה	2002 חול	44. אהרן (האנה)
58. תחל	2002 חול	45. אהרן (האנה)
59. אכסדרה	2002 חול	46. אהרן (האנה)
60. תחל	2002 חול	47. אהרן (האנה)
61. אכסדרה	2002 חול	48. אהרן (האנה)
62. תחל	2002 חול	49. אהרן (האנה)
63. אכסדרה	2002 חול	50. אהרן (האנה)
64. תחל	2002 חול	51. אהרן (האנה)
65. אכסדרה	2002 חול	52. אהרן (האנה)
66. תחל	2002 חול	53. אהרן (האנה)
67. אכסדרה	2002 חול	54. אהרן (האנה)
68. תחל	2002 חול	55. אהרן (האנה)
69. אכסדרה	2002 חול	56. אהרן (האנה)
70. תחל	2002 חול	57. אהרן (האנה)
71. אכסדרה	2002 חול	58. אהרן (האנה)
72. תחל	2002 חול	59. אהרן (האנה)
73. אכסדרה	2002 חול	60. אהרן (האנה)
74. תחל	2002 חול	61. אהרן (האנה)
75. אכסדרה	2002 חול	62. אהרן (האנה)
76. תחל	2002 חול	63. אהרן (האנה)
77. אכסדרה	2002 חול	64. אהרן (האנה)
78. תחל	2002 חול	65. אהרן (האנה)
79. אכסדרה	2002 חול	66. אהרן (האנה)
80. תחל	2002 חול	67. אהרן (האנה)
81. אכסדרה	2002 חול	68. אהרן (האנה)
82. תחל	2002 חול	69. אהרן (האנה)
83. אכסדרה	2002 חול	70. אהרן (האנה)
84. תחל	2002 חול	71. אהרן (האנה)
85. אכסדרה	2002 חול	72. אהרן (האנה)
86. תחל	2002 חול	73. אהרן (האנה)
87. אכסדרה	2002 חול	74. אהרן (האנה)
88. תחל	2002 חול	75. אהרן (האנה)
89. אכסדרה	2002 חול	76. אהרן (האנה)
90. תחל	2002 חול	77. אהרן (האנה)
91. אכסדרה	2002 חול	78. אהרן (האנה)
92. תחל	2002 חול	79. אהרן (האנה)
93. אכסדרה	2002 חול	80. אהרן (האנה)
94. תחל	2002 חול	81. אהרן (האנה)
95. אכסדרה	2002 חול	82. אהרן (האנה)
96. תחל	2002 חול	83. אהרן (האנה)
97. אכסדרה	2002 חול	84. אהרן (האנה)
98. תחל	2002 חול	85. אהרן (האנה)
99. אכסדרה	2002 חול	86. אהרן (האנה)
100. תחל	2002 חול	87. אהרן (האנה)
101. אכסדרה	2002 חול	88. אהרן (האנה)
102. תחל	2002 חול	89. אהרן (האנה)
103. אכסדרה	2002 חול	90. אהרן (האנה)
104. תחל	2002 חול	91. אהרן (האנה)
105. אכסדרה	2002 חול	92. אהרן (האנה)
106. תחל	2002 חול	93. אהרן (האנה)
107. אכסדרה	2002 חול	94. אהרן (האנה)
108. תחל	2002 חול	95. אהרן (האנה)
109. אכסדרה	2002 חול	96. אהרן (האנה)
110. תחל	2002 חול	97. אהרן (האנה)
111. אכסדרה	2002 חול	98. אהרן (האנה)
112. תחל	2002 חול	99. אהרן (האנה)
113. אכסדרה	2002 חול	100. אהרן (האנה)

MARCEL JANCO'S SHOWS תערוכה למרסל יאנקו

	קומה י"א	94	חול	1. דודס לרס
32	תחילת	95	סגל	2. מרסל סגלס מרסל
33	תחילת	99	חול	3. תערוכה מרסלס
		97	לוא	4. מרסלס תחילת - מרסלס (בתחילת תחילת)

SPECIAL PROJECTS פרויקט מיוחדים

1. עבודה מרסל "נולד" - מרסל - 97 ק"ל 98
2. "דודס - מרסל" מרסלס יאנקו - מרסלס - מרסלס

WALL PROJECTS

עצירת קיר

שנה	חומר	מיקום	שם האמן/ארגון
2000	חול	99	1. עזרי ויצמן
2000	חול	99	2. דגור קרמ
2000	חול	99	3. אילן מיתר
2000	חול	99	4. אילן מיתר
2000	חול	99	5. חנני עני
2000	חול	99	6. שוש דג
2000	חול	99	7. דגור קרמ
2000	חול	99	8. יעקב דגור
2000	חול	99	9. שוש דג
2000	חול	99	10. אילן מיתר
2000	חול	99	11. קרן דגור
2000	חול	99	12. אילן מיתר
2000	חול	99	13. אילן מיתר
2000	חול	99	14. עזרי ויצמן
2000	חול	99	15. חנני עני
2000	חול	99	16. אילן מיתר
2000	חול	99	17. אילן מיתר

**Appendix 3: List 2 (JD) List of exhibitions of the Janco Dada Museum, Ein Hod
(Jan 1990 – Dec. 1991) provided by Ms. Raya Zommer, Director and Chief
Curator of the museum (2006), Hebrew list**

LIST 2
92 515155
721133 35 515155

34	תמונה	תמונה	1
35	תמונה	תמונה	2
		תמונה	3 25
		* תמונה	4
		תמונה	5
		תמונה	6 26
		תמונה	7 27
		תמונה	8 28
		תמונה	9
		תמונה	10
		* תמונה	11
		תמונה	12 29
		תמונה	13
		תמונה	14
		תמונה	15
		תמונה	16
		תמונה	17 UNK 18
		תמונה	18
		תמונה	19

Appendix 4: List 1, List of exhibitions of the Ein Harod Museum (Jan 1990 – Dec. 1999) provided by Ms. Gila Bar or, Director and Chief Curator of the museum (16/9/2004), Hebrew list

אינדקס תערוכות פירוט מלא
שנלווה להן חומר בהפקת המוזיאון

התערוכה	מועד	אוצר/ת	חומר נלווה
1. עליזה אורבך "ראשונים" מרץ 90		גליה בר אור	ספר בהוצ' משרה"בט
2. לקראת שנות ה-90	מאי 90	מרים טוביה בונה גליה בר אור, אמנון ברזל, יונה פישר, גדעון עפרת, פנחס כהן גן	חוב/ סטודיו תיק הדפסות רשת : גתי אשוח ארנון בן דוד, ענת בן שאול, דגנית ברסט מיכל בק, ציבי גבע, גדעון גכטמן, נעם דרור, ישה צרינסקי, צביקה קנטור.
3. מרגלית מנור, דיוקן המוזיאון (צילום)	ספטמבר 90	גליה בר אור	קטלוג
4. "המשותף קיבוץ": דב אור-נר, תולי באומן, יובל דניאל, דב הלר, יעקב חפץ, חיים מאור.	נובמבר 90	גליה בר אור	דפדפת קטלוג
5. יגאל עוזרי, אירן פשיק	דצמבר 90	סורין הלר	קטלוג
6. דיוקן המנהיג באמנות הישראלית	פברואר 91	גדעון עפרת	קטלוג
7. אמנות סיבים בפולין מגדלנה אבקנמוביץ, אורסולה פלבקה שמידט יוזף לסוקומסקי	מאי 91	גיל ויימר, גליה בר אור	ספר הוצ' מודן.
8. ביאנלה ישראלית שלישית לצילום: דוד בואנו, אניה ביין, ברטרנד גאדן, חיים לוסקי, משה ניניו, גלעד אופיר, מיכל היימן	ספטמבר 91	ג'ון סטנטוס בסיוע גליה בר אור	ספר ביאנלה שלישית בהוצ' דביר קטלוג לצעירים.
9. אסנת רבינוביץ "להניח"	דצמבר 91	גליה בר אור	קטלוג
10. "נופים בעין תמימה": שולמית ישראל, עמי וולך, אמנון ברקוביץ וראובן	פברואר 92		קטלוג
11. ארנסט אופלר מאוסף המוזיאון והשאלות	אפריל 92	גליה בר אור	קטלוג
12. כוכי דוקטורי "אותיות"	ספטמבר 92	גליה בר אור	קטלוג
13. "משם לכאן": אמנים עולים (רוסיה): ואלרי בוברוב, ליאוניד בלקלב, אלכס פבלוב, (אתיו') אלי אומן.	דצמבר 92	גליה בר אור	קטלוג
14. "בין צילום לציור", סמדר מאי 93 אל אסף, דגנית ברסט, דני טבק.	מאי 93	גליה בר אור	קטלוג
15. מירה רקנטי	ספטמבר 93	גליה בר אור	קטלוג
16. פני יסעור "מפות מנטליות"	ספטמבר 93	גליה בר אור	קטלוג

-אולמות ייצור

17. ז'אן לוק מולן, פטריק פייגנבאום, זאן לואי שלקופף	דצמבר 93	ז'אן פרנסואה שבריה גליה בר אור	קטלוג יחיד לכל אמן
18. "מטא-סקס" זהות גוף ומיניות.	יוני 94	תמר כץ-פריימן תמר אליאור	ספר
19. סאשה אוקון	אוגוסט 94	גליה בר אור	קטלוג
20. תמר גטר "theU in Gustav" אוקטובר 94 יוני 95	אוקטובר 94 יוני 95	גליה בר אור גליה בר אור	קטלוג בחכנה
21. הראל קדם "בצורת"	ספטמבר 94	גליה בר אור	קטלוג
22. שלום סבא	אוקטובר 94	גדעון עפרת גליה בר אור	ספר
23. פנחס כהן גן "עיצוב ההסטוריה 94"	אוקטובר 94	גליה בר אור דבורה ליס	ספר אמן
24. עיצוב דני בטקסטיל "בין חושך לאור" מירב שין בן אלון, אסף בן צבי, עינן כהן, יצחק לבני, עסאם אבו-שקרה יהודית גואטה, בן צ. קדישמן, אורלי מיברג	אוקטובר 95 דצמבר 95	ליז גרהם אורה חייקין	קטלוג קטלוג
25. נועה אשכול	מרץ 96	מיקי דגן	סדרת רפרודוקציות
26. נורה ונעמי "מילוט"	יוני 96	צופיה דקל	קטלוג
27. חיים הכטקופף, "ציורי התנ"ך. התערוכה	ספטמבר 96	דבורה ליס	חומר נלווה
28. דזרט קלישה, ישראל עכשיו - דימויים מקומיים אסאם אבו-שקרה, גלעד אופיר, טירנית ברזילי, ציבי גבע, מאיר גל, ניר הוד מיכל היימן, דנה ובועז זונשיין, פנחס כהן0גן, הלה לולו לין, אריאן ליטמן כהן, אסד עזי, מיכה קירשנר, דוד ריב, פיליפ רנצר, גיל שחר	נובמבר 96	אוצר/ת תמי כץ פריימן, איימי קפאלאצו	חומר נלווה
29. אוטופיה ביקורתית גיא בר אמוץ, ניק וא דה-סטיג, נחום טבת, פני יסעור, פיליפ מסט	נובמבר 96	גליה בר אור ארמל לטורק	סימפוזיון וספר בהוצ' הקבה"מ
30. טבע חומר ודימוי אמני נייר מיפן	ינואר 97	רביבה רגב	קטלוג
31. מסע/פרויקט ישראל דרק בושייה	מרץ 97	גליה בר אור	
32. יהלומי - משה מירסקי	אפריל 97	גליה בר אור	
33. גבי קלזמר - אוקסימורון מכני הביתן הישראלי בביאנלה ה-23 בסאו פאולו	אפריל 97	גליה בר אור	קטלוג

34. אמנות ישראלית משה קופפרמן, משה גרשוני, אביבה אורי, יאיר גרבוז, הנרי שלזניאק, גבריאל קלזמר, ציבי גבע, דוד ריב.	אפריל 97		
35. "נעלי עבודה" - יובל דניאלי	יוני 97	טלי תמיר	קטלוג
36. מדרזון לירושלים - מירון ספטמבר 97 סימה		גליה בר אור	קטלוג
37. שחור-לבן קורין פימה אורי לוי	נובמבר 97		פוסטר
38. "לא שבירה" - ציונה שמשי דצמבר 97			
39. "שמע" רות קסטנבאום ינואר 98		דבורה ליס	
40. "עבודה עברית: נורית אביב, אברהם אופק, יהושע, איזק-אשל, אברהם אמרנט, חיים אתר, נפתלי בם, דיויד גוס, יאיר גרבוז, יהושע גרוסברד, משה גת, שרגא וייל, יוסף זריצקי, שמואל כץ, שלמה מאיר, מרדכי לבנון, סיגלית לנדאו קטה אפרים מרכוס, משה מקדי, שלום סבא, יוחנן סמון, בצלאל צורי, דני קרוון מיקי קרצמן, ליאו רוט.	מאי 98	גליה בר אור	סימפוזיון, קטלוג
41. "גלמים" - דליה מאירי	מאי 98	אוצרת/ דליה מאירי	חומר נלווה
42. "פיזי, כלכלי, מדיני" - רלימאי 98 דה פריס			קטלוג
43. קונטיינרים, סיגלית לנדאו מאי 98			
44. "ביתן הציור" מלכה האס (ציורי ילדים)	ספטמבר 98	גליה בר אור	יום עיון + קטלוג.
45. יאיר שנצר	ספטמבר 98	גליה בר אור	
46. Gracelands Palace גיא בר אמוץ, מייקל רדקר אנדריאס שליגל, ינדו יונג ליסה ציונג	דצמבר 98	אנדריאס שליגל	מופעים וסימפוזיון "לחיות מן הסתם"
47. "זה התחיל בשנות השבעים" 14 אמנים דנים	דצמבר 98	יעקב פבריקוס	
48. "מהמהפכה למדיניות הדלת הפתוחה". אמנים סינים.	מרץ 99	איריס ווקס	קטלוג + יום עיון
49. "גן העדן האבוד" מאיר אקסלרוד	אפריל 99	אליסיה ויסקון	
50. "Out of the Blue" גליה פילין טרמו	מאי 99	גליה בר אור	אוגדן
51. "סיפורי ג'סלין פקס פרק ראשון" דב אור נר וג'וזין וננו.	ספטמבר 99	גליה בר אור	

גליה בר אור	99 ספטמבר	52. "סיוט ואוטופיה" נעם רבינוביץ
גליה בר אור	99 ספטמבר	53. "אבאל'ה בא ללונה פרק" פני יסעור.
סימפוזיון וקטלוג	99 נובמבר	54. "בניין הארץ" שיכונים בשנות ה-50
מרים טוביה ומיכאל בונה	99 דצמבר	55. חדר עבודה-אוסף - לילי פורן
קטלוג		

Appendix 5: List 2, List of exhibitions of the Ein Harod Museum (Jan 1990 – Dec. 1999) provided by the museum web site

(<http://www.museumeinharod.org.il/english/exhibitions/archive.html>),

(18/9/2007) English list

Exhibitions in 1999

1. **Lily Foran** | Work room
Curator: Galia Bar Or

December 1999

2. **Building the country** | Public Housing in the 1950s
Curators: Miriam Tovia, Michael Boneh

November 1999

3. **Penny Yasour** | Daddy come to the amusement park
Curator: Galia Bar Or

September 1999

4. **Noam Rabiovitz** | Nightmare and Utopia
Curator: Galia Bar Or

September 1999

5. **Dov Or Ner&Josyn Vanunu** | Jesslyn Fax's Story, Chapter 1
Curator: Galia Bar Or

September 1999

6. **Galya Pillin Tarmu** | Out of the Blue
Curaor: Galia Bar Or

May 1999

7. **from the Communist Revolution to the Open-door policy and Beyond** | Half a Century of Chinese Woodblock prints
Curators: Iris Wachs, Chang Tsong-zung

March 1999

[Back to the top](#)
Exhibitions in 1998

8. **group exhibition** | It started in the 70s
Curator: Jacob Fabricus

December 1998

9. **Gracelands** **Palace**
Curator: Andreas Schlaegel

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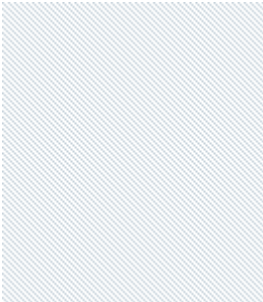
December 1998

10. **Malka Haas** | House of Painting
Curator: Galia Bar Or

September 1998

11. **Sigalit Landau** | Containers - a Museum installation

1998




12. **Reli De Vries** | Physical, Economic, Political

May 1998



13. **Dalia Meiri** | Cocoon

May 1998



14. **Yehoshua Isaac Eshel, Naftali Bezem, Miki Kurzman, Sigalit Landau, Yair Garbuz, Nurit Aviv and others** | Hebrew Work
Curator: Galia Bar Or

May 1998



15. **Ruth Kestenbaum** | Shma
Curator: Dvora Lis

January 1998

[Back to the top](#)
Exhibitions in 1997



16. **Ziona Shimshi** | Unbreakable

December 1997



17. **Coreen Fima & Uri Levy** | Black and White

November 1997

18. **Miron Sima** | From Dresden to Jerusalem

Curator: Galia Bar Or

[Related Article by Galia Bar Or](#)

September 1997

19. **Gabi Klasmer** | Mechanical Oxymoron
Curator: Galia Bar Or

April 1997

20. **Moshe Mirski** | Yahalomi
Curator: Galia Bar Or

April 1997

21. **Derek Boshier** | Journey - an Israeli Project
Curator: Galia Bar Or

March 1997

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Exhibitions in 1996

22. **Guy Bar Amotz, Nahum Tevet, Niek van de Steeg, Penny Yasour, Philippe Meste** | Critical Utopia

November 1996

23. **Group Exhibition** | Desert Cliché - Israel Now, local Images
Curators: Tami Katz-Freiman, Amy Cappellazzo

November 1996

24. **Nora & Naomi** | Escape
Curator: Zofia Dekel

June 1996

25. **Noa Eshkol** | Wall Hangings
Curator: Miki Dagan

March 1996

[Back to the top](#)
Exhibitions in 1995

26. **Group Exhibition** | Between Light & Darkness
Curator: Ora Chaikin

December 1995

27. **Contemporary Danish Textile Exhibition**
Curator: Lis Gram

October 1995

28. **Tamar Getter** | Double Entrances
Curator: Galia Bar Or

June 1995

29. **Artur Nacht Samborski** | Artek - Paintings
Exhibition catalogue

February 1995

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Exhibitions in 1994

30. **Pinchas Cohen Gan** | Remaking of History
Curators: Galia Bar Or, Dvora Liss

October 1994

31. **Shalom** **Sebba**
Curators: Dr. Gideon Ofrat, Galia Bar Or

October 1994

32. **Harel Kedem** | Drought
Curator: Galia Bar Or

September 1994

33. **Tamar Getter** | The 'U' in Gustav
Curator: Galia Bar Or

October 1994

34. **Sasha Okun** | 101 Gates
Curator: Galia Bar Or

August 1994

35. **Meta-Sex 94 - Identity, Body & Sexuality**
Curators: Tami Katz-Freiman, Tamar Elior

June 1994



36. **Guy Raz** | menmonikos

February 1994

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Exhibitions in 1993

37. **Jean-Louis Schoellkopf, Patrick Faigenbaum, Jean Luc Moulene**

Curator: Galia Bar Or

December 1993

38. **Penny Yasour** | Mental Maps - Production Halls

September 1993

39. **Mira**

Curator: Galia Bar Or

Recanati

September 1993

40. **Smadar Eliasaf, Dganit Berest, Danny Tabak** | Between
Photography and Painting

Curator: Galia Bar Or

May 1993

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Exhibitions in 1992

41. **Valary Bobrov, Leonid Balaklav, Alex Pavlov, Eli Aman** |

From There to Here- Olim artists
Curator: Galia Bar Or

December 1992

42. **Kochi Doktori** | Letters

September 1992

43. **Ernst** **Oppler**
Curator: Galia Bar Or

April 1992

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Exhibitions in 1991

44. **Osnat Rabinovitch** | Supposing
Curator: Galia Bar Or

December 1991

45. **David Boeno, Ania Bien, Bertrand Gadenne, Aim Luski, Moshe Ninio, Gilad Ophir, Michal Heiman and others** | Persistence of Memory - The 3rd Israeli Photography Biennale

September 1991

46. **Hadar Gad** | Cypress trees

August 1991

47. **Magdalena Abakanowicz, Urszula Plewka Shmidt, Jozef Lukomski, and others** | Contemporary Polish Fiber Art
Curators: Gayle Wimmer, Galia Bar Or

May 1991

48. **The Portrayal of the Leader in Israeli Art**
Curator: Dr. Gideon Ofrat

February 1991

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Exhibitions in 1990

49. **Yigal Ozeri & Irene Peschick** | Matter becomes light-Light
becomes matter
Curator: Sorin Heller

December 1990

50. **Dov Orner, Tully Bauman, Yuval Danieli, Dov Heller, Yaakov Hefetz, Haim Maor** | The common factor - Kibbutz
Curator: Galia Bar Or

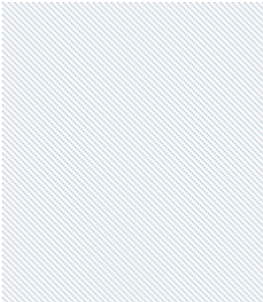
November 1990

51. **Margalit Manor** | Portrait of a Museum (photography)
Curator: Galia Bar Or

September 1990

52. **Gideon Gectman, Moshe Ninio, Dganit Berest, Zvika Kantor, Tzibi Geva and others** | Towards the 90s
Curators: Miriam Tuvia Boneh, Galia Bar Or, Amnon Barzel, Yonah Fisher, Gideon Ofrat, Pinchas Cohen-Gan

May 1990



53. **Aliza Auerbach** | Pioneers
Curator: Galia Bar Or

March 1990